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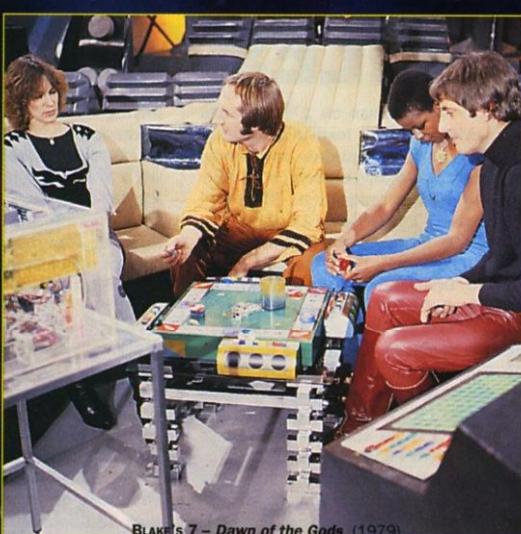
The usually reclusive actor behind G'Kar's mask paid an unexpected visit to Britain recently, and DREAMWATCH was there to discuss his character's choice between good and evil in the war against the Shadows...

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DREAMWATCH ONLINE: <http://www.pavilion.co.uk/dreamwatch/>



They say you only get bigger by being better. Well, we hope you will agree that that adage applies to DREAMWATCH as we swell in size yet again. In little over a year our page count has mushroomed by 60% with full colour coverage doubling to 100% of the magazine, but in that time the cover price has risen by... just 25%. Something must have gone wrong with our arithmetic somewhere along the line, but really this is down to reinvesting the benefits of DREAMWATCH's doubling in circulation since the beginning of the year.

Now available widely throughout the US, DREAMWATCH's rapid rise won't be countered by complacency. For the most comprehensive, accurate and up-to-date news, interviews pitching the questions you want asked, articles by writers ahead in their field, the very best photographs available and more besides, DREAMWATCH will continue setting the pace. But don't forget to let us know what you think of our new look – all comments are read, digested and appreciated!

A highlight this issue is Jon Abbot's exhaustive examination of every episode of THE X-FILES to date, at an appropriately critical juncture in its life, complete with a bonus pullout wall-chart mapping the evolution of the series' lead characters to date. While the X-PRESS - our special supplement housing the bulk of our X-FILES coverage - appears quarterly, Gillian and David fans are advised not to miss next issue's giant size, pullout poster...

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Issue Twenty Five

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THE X-FILES WELCOMES HOME MORGAN & WONG

Rebounding from the disappointment

of *SPACE: ABOVE AND BEYOND*'s cancellation, the writing team of Glen Morgan and James Wong have contributed a script to the fourth season of *THE X-FILES*, which commenced filming on 17 July - the first of at least three scripts out of the first 12 for the season.

Creators of the infamous Eugene Victor Tooms in the first season, the duo penned many of the more popular scripts from the early days of *THE X-FILES*, helping to define and embellish producer Chris Carter's vision. Fans are particularly jubilant at their return following the departure of several key staff at the close of the third season, and anticipate that the move will help prevent a feared downturn in the series' quality.

Morgan and Wong's influence is being felt in other ways too. At least two of the stars of *SPACE* have been signed for roles in the Carter shows. James Morrison (MacQueen) will play a friend of Frank Black's in an early episode of *MILLENNIUM*, and Tucker Smallwood (Commodore Ross) will appear in the third episode of the new *X-FILES* season, *Morgan and Wong's Home*.

Glen Morgan and James Wong have also agreed to write at least two or three episodes for Chris Carter's new series, *MILLENNIUM* (see pages 36-38), on which Frank Spotnitz, another veteran *X-FILES* writer, has signed as a producer.

MORE ALIENS

Carter has indicated that there will be seven of the popular alien "mythology" episodes this season, and William B Davis - Cigarette Smoking Man - has revealed that he has been signed to appear in eight episodes.

The season will world premiere in the States on 4 October, with the first three episodes now confirmed as: 1) *Herrenvolk* by Chris Carter (directed by R W Goodwin); 2) *Unruhe* by Vince Gilligan (directed by Rob Bowman); 3) *Home* by Morgan & Wong (directed by Kim Manners).

Herrenvolk is German for "master race", and will presumably pick up on that troubling background of DNA experiments reaching back to World War II Nazi war criminals that may or may not have come to include genetic material derived from aliens after 1947.

These three episodes will air in the familiar Friday slot,

which is being primed for *MILLENNIUM*, before graduating to Sundays. David Duchovny is set to make \$100,000 per episode, somewhat more than his co-star Gillian Anderson. The season is due to wrap filming on 5 May.

NEW X-FILES CD

The Truth and The Light is the title of a forthcoming CD containing incidental *X-FILES* music composed by Mark Snow and incorporating actual dialogue from various episodes.

A number of actors who play recurring characters in the series have signed to have their voices used, including Steven Williams who plays 'X'. "My understanding is that my lines will be used with music from *The Erlenmeyer Flask*, which I was not in," he told DREAMWATCH. "I assume it is some of my dialogue talking about having no intention of going the same way as my friend [Deep Throat] that will be heard."

Fox is not the only company to trade upon *THE X-FILES*. The entire NBC Saturday night schedule for the new season is a blatant attempt to draw the same audience, and all three of its *XF*-inspired shows were relentlessly hyped during NBC's two weeks of Olympic broadcasts.

• **PROFILER** is a would-be *MILLENNIUM* clone with a gender reversal; a woman haunted by a family tragedy is the analyst who has a gift for getting into the minds of serial killers, but she continues to work through more official channels...

• **DARK SKIES** - "On Independence Day, you thought the battle was over. This

fall you'll see the war is just beginning." - is being shamelessly tied to Fox's threatening *ID4* aliens but is based on the more *X-FILES*-ish premise that aliens have been on Earth since 1947 and have been the real cause behind most of the major events of our history during the last fifty years, including the Kennedy assassination and the Challenger explosion...

• **THE PRETENDER** depicts a man on the run from a powerful government-based conspiracy which has controlled him since he was a child in order to partake of his special gifts...

• ...and you know a trend has reached the point of lunacy when David Hasselhoff wants to grab hold as well. In a knee-jerk reaction to flagging ratings he is re-tooling *BAYWATCH* NIGHTS by dropping standard private eye plots in favour of monster-of-the-week scenarios. Hasselhoff claims he never watched *THE X-FILES* until after the change was decided, which he says is more "cerebral" than he wants his show to be...



William B. Davis is set to light up the new season as Cigarette Smoking Man puffs his way through up to 8 episodes including the resolution to *Talitha Cumi*...

X-FILES LAUNCHES SKY 2

SKY 2 LAUNCHES ON 1 SEPTEMBER with an X-FILES festival comprising favourite episodes chosen by lead cast and crewmembers, who have each filmed introductions. They will comprise: *The Pilot* (19.00), *Ice* (20.00/Gillian Anderson), *Irresistible* (21.00/Chris Carter), *Duane Barry* (22.00/David Duchovny) and *Anasazi* (23.00/Robert W Goodwin).

Sky One returns to the start of the second series for *THE X-FILES* RE-OPENED on Sundays at 20.00, while BBC1 premieres season three on terrestrial television on 12 September at 21.30, preceded a week earlier with a reprise of season two's finale, *Anasazi*.

Sky 2 is being aimed primarily at the SF/fantasy market in direct opposition to the Sci-Fi Channel,

relying heavily on re-runs like *EARTH 2* (Saturdays/19.00), *SLIDERS* (Tuesdays/20.00), and *NOWHERE MAN* (Fridays/20.00), with *V - The Miniseries* (Mondays/21.00) and *VR5* (Saturdays/21.00) from November. Sky point out that *NOWHERE MAN* and *VR5* will run in the correct sequence this time around.

First run series will include *XENA* (Sundays/19.00), *TEK WAR - THE SERIES* (Wednesday/20.00), *THE KINDRED* (Saturdays) and *POLTERGEIST - THE LEGACY* (Sundays/22.00), with *DEEP SPACE 9* will be stripped on weekdays at 19.00 from October.

The proposed *LOIS & CLARK* timeslot for Season Four in January is Sunday at 20.00, following the stripped weekday showings of seasons 1-3 on Sky One from 23 September at 18.00 and 23.00.

Meanwhile, on the movie channels, The Superheroes Day - featuring everything from *BATMAN* to *GUVER* films - will fill the schedule on 15 September, with a UFO Weekend the following week.



Xena,
coming
to
Sky 2...

MORE TRIBBLES, MORE TROUBLES

The sixth story of *DEEP SPACE NINE*'s fifth season will see the space station personnel drawn back in time and come face to face with Captain Kirk on board the original starship Enterprise.

The story, *Trials and Tribble-ations*, will incorporate footage from the classic *STAR TREK* episode *The Trouble with Tribbles* with constructed replica sets based on the original designs utilising the same technology employed in the Paramount feature film *FORREST GUMP*. In the new/old adventure, Sisko and co. are transported back in time by the Klingon thief Darvin (from the original Tribbles story *The Trouble With Tribbles*), who is bent on taking revenge on Captain Kirk. Charles Brill has been approached to resurrect the character.

Producer Ron Moore and René Echevarria are writing the script from a story developed by DS9 staffers Ira Steven Behr, Robert Hewitt Wolfe and Hans Beimler. William Shatner and Leonard Nimoy may be approached to record new dialogue, while the Klingons will appear as they did back in 1967, markedly different to Worf who will feature prominently.

Moore has downplayed the extent to which the first ten episodes will constitute a Klingon "arc", saying that there will not be a continuing plot thread although continuity will perhaps feature more strongly than in the past.

Early season developments include the return of Grilka - the Klingon woman briefly married to Quark in Season Three's *The House of Quark* - in a love triangle of sorts developing between her, Quark and Worf; the discovery of a downed Jem'Hadar ship which has deadly consequences; and an adventure set on Risa, the erotic vacation planet made famous by *THE NEXT GENERATION*.

Kim Friedman will direct this season's *The Ship*, while Andrew (Garak) Robinson will oversee *Looking for Par'Mach in all the Wrong Places*, which will feature Phil Morris - who appeared as a seven-year-old in the original *TREK* episode *Miri* - and Joseph Ruskin, Galt in *The Gamesters of Triskellion*, who this time around will be donning Klingon make-up. Robinson is also slated to direct a new season episode of *VOYAGER*.

VOYAGER CHANGES

VOYAGER enters its third season with a number of changes, following the departure of Producer Michael Piller. More fun and a sense of family is being injected into the crew, and Voyager will enter completely unknown space as the crew head home, leaving the Kazon behind.

The changes are being instigated in what is said to be a last ditch effort to revive *VOYAGER*'s flagging ratings. Although Paramount has adamantly denied that the series faces cancellation, rumours are resurfacing about a Starfleet Academy series to replace it.

The first four episodes of the new season, which were filmed last spring, do not reflect any notable changes, but one major clue to what may be coming is the return of Q in time for the November sweeps. This time around he intends procreating with Janeway to provide him with an heir. Also in November, the crew will go back in time to Nineties Earth for a romp complete with car chases and a beach party set in Venice, California.

Before then *The Chute* - the last *TREK* to be directed by Les Landau, who has moved over to the Aaron Spelling camp - sees Kim and Paris convicted of crimes on an alien world and sent to a horrific prison camp; *Remember*, directed by Rick Kolbe, will be along the lines of *TNG*'s *Inner Light*; and *The Swarm*, directed by Alexander Singer and which went into production the beginning of August, will be a Doctor story.



● **Jeri Taylor** has authored her first *TREK* novel, *Mosaic*, to be released in hardcover in the States in October. It will fill in Janeway's life prior to *VOYAGER*, and Kate Mulgrew has agreed to supply the voice for the audio tape version. Meanwhile, Diane Duane will novelise *VOYAGER*'s 30th anniversary salute, *Flashback*.

● **DEEP SPACE NINE** becomes available for daily strip syndication Stateside this autumn for the first time, replacing daily airings of *NEXT GENERATION* episodes in some areas.

● **UPN** has announced that it will air a live two-hour show called *STAR TREK: 30 YEARS AND BEYOND* on 6 October, celebrating the original series and no doubt promoting the current *TREK* shows and *STAR TREK: FIRST CONTACT*.

● A new CD-ROM called *STAR TREK: Borg* is being produced for November release. Filmed by veteran *TREK* Director James L Conway during filming of *FIRST CONTACT*, the new CD will star John de Lancie as Q who sends a Starfleet Academy cadet on a trip back in time to confront the Borg in an attempt to change history. The player gets to be the cadet, whose missteps will be met by Borg violence and Q's retorts. De Lancie also appears as a 'Borgified' Q in the programme.

● **James Doohan** has signed to appear as a starship mechanic on UPN's new comedy series, *HOMEBOYS IN SPACE*. Doohan's children, Chris and Deirdre, are currently inviting investors to buy into a Planet Hollywood-type franchise called Sci-Fi Cafe, which it is hoped will feature movie memorabilia, interactive displays, plus out-of-this-world food and drink.

● **George Takei** will guest on *3RD ROCK FROM THE SUN* as an alien as part of a continuing series of celebrity cameos this season. Basketball star Dennis Rodman will be the first to do so in the season premiere, which also managed to add a joke about the discovery of ancient bacteria in Martian rocks.



● **EXECUTIVE PRODUCER** Michael Straczynski has completed the first few scripts for the new season of *BABYLON 5*, which is preparing to re-enter production. The opening episodes are *Hour of the Wolf*, *Whatever Happened to Mr Garibaldi?* and *The Summoning*. Patricia Tallman will be joining the regular cast for the fourth season, taking her place in the opening title sequence as Vorlon-influenced telepath Lyta Alexander.

● **DOCTOR WHO** movie producer Philip Segal has stated on the Internet that neither Fox nor Universal is interested in producing a new series. With the BBC undergoing a major restructuring at the moment, he expected that the *WHO* revival would remain "a big bad dream" for him for quite some time...

● **FURTHER TO** the Jon Pertwee tribute release *The Green Death*, out on video in October at £16.99, BBC Video has notified trade dealers of a 'DOCTOR WHO Collector's Limited Edition' in November, believed to comprise further Jon Pertwee episodes.

Many stars of *DOCTOR WHO*, including Nicholas Courtney, Caroline John and Elisabeth Sladen, attended Pertwee's memorial service at St Paul's, Covent Garden, on 1 August.

Elsewhere, after a gap of five years *DOCTOR WHO* has resumed in Chicago with assorted stories from the Jon Pertwee era. Fans in the Windy City are hoping that the new run will extend as far as Season 26, yet to be shown there.

● **DANBURY MINT**, producers of the *DOCTOR WHO* Chess Set, are issuing four new figures in September - the eighth Doctor, Grace, Lee Chang and the new Master - selling at £15.49 each.

● **TRAGEDY** struck the set of Steven 'X' Williams' new action series, *LA Heat*, on August 2 when a stuntman misjudged his fall from the roof of a three-story power and light building. He died from his injuries the following day, adding to the growing list of Hollywood stunt accidents recorded so far this year.

● **DEAN CAIN** has spent the summer hiatus shaking off his Man of Steel image playing a gay bank robber in a low-budget movie called *INDEPENDENCE*. "This character is an action guy. The fact that he's gay is secondary," Cain said recently. It has been reported that Cain's recent *LOIS & CLARK* salary negotiations came unstuck when he asked for more money than co-star Teri Hatcher. Although arguing that he plays two roles, Cain was told that their pay would remain equal - at \$75,000 each per episode.

● **QUANTUM LEAP** star Scott Bakula has succeeded in taking out a restraining order against a fan who turned her attentions to him after being prevented from pursuing Michael J Fox.

● **GERRY ANDERSON** and stop-motion animator Ray Harryhausen are both set to work on new projects for Carrington Productions International. Harryhausen returns to Greek mythology for *THE LEGEND OF ODYSSEUS*, while Anderson has moved on from *SPACE PRECINCT* to produce *LAVENDER CASTLE*, a series of 26x10 minute comic films.

● RED DWARF VII airs January 1997 with a new regular actress on board. Chloe Annett will be taking over the part of Kochanski, previously portrayed by C P Grogan in occasional episodes.

● A CELEBRATION of Gerry Anderson's fifty years in the film and television industry is being held over the August Bank Holiday Weekend at The Oatlands Park Hotel in Weybridge, Surrey. Gerry himself will be attending, along with members of his various production teams over the years and a selection of puppets and models from many of his shows. For further details, call (0123) 629087.

● HARPERCOLLINS is releasing more books in the X-FILES children's series. Book 8 is Voltage by Easton Royce, to be followed by EBE from Les Martin. Harper have revealed that Easton Royce is a pseudonym of "a well-known, award-winning children's author."

● ITV has gone on record saying that they decided to show SEAQUEST 2032 ahead of the remaining episodes of Season One and all of Season Two because... it was such a different series that they believed they could treat it differently to gain new viewers! They will be going back to the earlier episodes at a later date.

● MILLENNIUM has been acquired by ITV, and is expected to air early in 1997. They have also acquired the mini-series THE BEAST from MCA, which is being shown on Sky in September. CITV will be the recipient of the purchase of the brand new Warners animated series of SUPERMAN.

● CARNLTON are making a series out of the Dennis Danvers werewolf novel Wilderness.

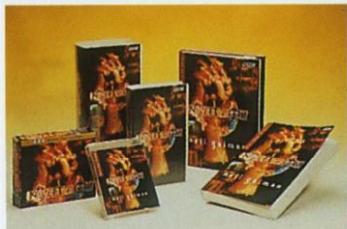
● RADIO 4's new serialisation of the Narnia saga's The Silver Chair starts on 15 September at 7pm for a 4-week run. It stars Bernard Cribbins, with Stephen Thorne voicing Aslan, and will be released on the BBC's Radio Collection label soon after.

● RADIO 4 is also recording the first in what is hoped will be a regular series based on the EarthSea novels by Ursula Lee. The first, THE WIZARD OF EARTHSEA, records between Sep 6-8 and will run over Christmas week. Michael Maloney stars as Ged The Shadow with Emma Fielding as Serret. The Narrator is Dame Judi Dench.

● BONHAMS of London is holding an auction of Polystyle Publication's comic artwork and storyboards at 12 noon on 5 September, to include original DOCTOR WHO and THUNDERBIRDS comic strip artwork from the Seventies' Countdown and TV Comic.

● FURTHER to news on the previous page, late reports coming in suggest that the BBC is putting DOCTOR WHO up for tender again in the New Year, indicating that Fox and Universal have said no to future involvement. It remains to be seen whether Paul McGann would be interested in starring in what would be a scaled-down version compared to the movie, and likely to comprise around ten x 50-minute episodes. Recent rumours suggesting that the third series of BUGS may have been pulled are not yet thought to be connected.

NEVERWHERE SET FOR MAJOR PUSH



BBC WORLDWIDE IS PULLING OUT ALL THE stops for the release of the six-part Neil Gaiman/Lenny Henry collaboration, NEVERWHERE - due to air 12 September on BBC2 - with an avalanche of merchandise on sale from 16 September.

The story follows the adventures of Richard Mayhew, a young businessman (Gary Blakewell), and Door (Laura Fraser), a girl who has "fallen through the cracks of London", and charts a world beneath the city where there is a real Earl's Court and an Angel called... Islington!

A two-part video, double audio-cassette and paperback novelisation join a limited edition hardback and 3xCD



version of the tale. Gaiman was the creator of *The Sandman* graphic novels and co-writer with Terry Pratchett on the "William meets the Anti-Christ" novel *Good Omens*.

NEW TRADING CARD SETS

APLETHORA OF NEW TRADING CARD SETS with an SF theme are preparing to invade the high street this month.

INDEPENDENCE DAY is represented with a deluxe 'Widevision' hologram stamped 72 card set with six special holofoil cards randomised into 6 card packs, while the 55 card set that spawned the upcoming movie - MARS ATTACKS - is being reprinted from the original 1992 artwork that shocked the nation, together with 11 further cards which were first developed for the 1989 re-issue.

Meanwhile, additions to ongoing series include Season Three of THE X-FILES - a new 72 card set featuring episodic, categorised photos from the series and 24 artwork cards, plus six etched comic cover cards and two hologram cards - and a fourth DOCTOR WHO set, the last in the series, comprising a 90 card base set which includes the eighth Doctor and 7 foil signature cards randomised into 10 card packets.



Available from all good high street specialist shops, including Games Limited, Sam Goody and Vintage Magazine Co. at £1.50 per packet.

X-FILES Season Three cards are also available direct from CMA hotline on (01497) 847538 - for further details.

NEXT ISSUE: 15x72 card X-FILES Season Three sets to be won...

LOOK OUT FOR...



...THE DEMON HEADMASTER, the children's favourite, returning to BBC1 on 25 September for a new term starring Terence Hardiman.



...THE CAPE, MTM Enterprises' one-hour drama series about the personal and professional lives of NASA personnel who will take the space programme into the future, entering first-run syndication in the States in September. It is produced with the co-operation of NASA and filmed around the Kennedy Space Centre

SF IN DECLINE AT THE EMMYS

APART FROM THE X-FILES (SEE PAGE 23) and the four-hour effects epic GULLIVER'S TRAVELS, which received 10 nominations, it was not a great year for genre programme nominations for this year's Emmy Awards, to be held on 8 September.

BABYLON 5 received only one, for Cinematography in *Comes the Inquisitor*, as did LOIS & CLARK - for sound mixing - while STAR TREK VOYAGER received two in the craft categories after six nominations last year (for Hairstyling/ Persistence of Vision and Makeup/ Threshold). DEEP SPACE NINE, however, received four nominations, up on two last year (Costuming/The Muse, Makeup/ The Visitor, Hairstyling/Our Man Bashir, and Music/Our Man Bashir). X-FILES composer Mark Snow is nominated for his theme music for NOWHERE MAN, with a number of other cancelled shows also receiving one nomination apiece, including SPACE: ABOVE AND BEYOND/Music, SEAQUEST/Music, STRANGE LUCK/Sound Editing and SUDERS/Sound Editing. ALIEN NATION: BODY AND SOUL also received one for makeup in the Miniseries category. Genre shows may pick up a few more nods when awards for visual effects are voted by a special jury at a later date.

DS9 SLAMMED

The apparent US media tide against TREK continues. *TV Guide* has published a selection of letters in response to a recent SF issue which was the first to include the previously neglected BABYLON 5 in its rundown of shows. *TV Guide* traditionally slams BABYLON 5 while lavishing praise on DS9 and VOYAGER; the letters, however, were mostly supportive of B5 while blasting the TREK shows, prompting *TV Guide* to question, under a banner headline, "Space Race: Is BABYLON Edging TREK?"

The same issue also featured results of a readers' poll placing DS9 second in the category "Which show is most ready for cancellation?", behind SATURDAY NIGHT LIVE! Teri Hatcher was voted sexiest woman on television while Gillian Anderson failed to make the top five, but David Duchovny came third as sexiest man behind George Clooney and Jimmy Smits of NYPD BLUE.



...IT'S A MYSTERY, ITV's answer to BBC1's FUTURE FANTASTIC, presented by Doctor Who's Sophie Aldred and Neil Buchanan. Investigating some of the world's most bizarre mysteries - 'Does the Yeti really exist?' Who or what creates crop circles?' - the ten-part series runs from 12 September at 4.40pm.

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JULY RATINGS WATCH

SCIENCE FICTION/FANTASY TERRESTRIAL TOP 10 PROGRAMMES							
Pos	Programme	Network Position	Channel Position	Day	Start - Finish	Viewers (millions)	
1 (2)	NEW ADV OF SUPERMAN	41	44	BBC1 SATURDAY	1901-1949	5.784	
2 (3)	X-FILES	37	42	BBC1 MON/SAT	2202-2335	4.220	
3 (-)	AMERICAN GOTHIC	174	CH4 WEDNESDAY	2202-2253	2.235		
4 (6)	CHAMPIONS	229	47	BBC2 FRIDAY	1800-1848	1.628	
5 (7)	BABYLON 5	196	52	CH4 SUNDAY	1806-1856	1.587	
6 (9)	ADVENTURES	313	55	CH4 TUESDAY	1801-1856	1.220	
7 (10)	MISSION IMPOSSIBLE	342	63	CH4 SUNDAY	1040-1136	1.076	
8 (8)	EERIE INDIANA	316	73	CH4 THURSDAY	1759-1825	1.062	
9 (-)	AIRWOLF	566	152	ITV SATURDAY	1459-1551	0.488	
10 (-)	ROBOCOP	640	180	ITV SAT/SUN	1721-1808	0.452	

SCIENCE FICTION/FANTASY TERRESTRIAL TOP 20 EPISODES

Pos	Programme	Episode	Channel	Day/Date	Start - Finish	Viewers (millions)
1	X-FILES	E8E	BBC2	MON 08/7/96	2102-2145	6.786
2	NEW ADV OF SUPERMAN	I It's a Small World...	BBC1	SAT 06/7/96	1904-1948	6.442
3	X-FILES	Shapes	BBC2	MON 15/7/96	2100-2144	6.326
4	X-FILES	Lazarus	BBC2	MON 01/7/96	2144-2227	6.006
5	NEW ADV OF SUPERMAN	I Through a Glass Darkly	BBC1	SAT 13/7/96	1905-1949	5.751
6	NEW ADV OF SUPERMAN	Big Girls Don't Fly	BBC1	SAT 20/7/96	1906-1948	5.331
7	X-FILES	Miracle Man	BBC2	SAT 13/7/96	2251-2334	2.685
8	X-FILES	Young at Heart	BBC2	SAT 06/7/96	2303-2347	2.659
9	X-FILES	Tooms	BBC2	SAT 27/7/96	2251-2335	2.582
10	AMERICAN GOTHIC	Deals to the World	CH4	WED 03/7/96	2203-2254	2.551
11	X-FILES	Darkness Falls	BBC2	MON 27/7/96	2004-2055	2.515
12	CHAMPIONS	The Final Countdown	CH4	WED 12/7/96	1800-1848	2.343
13	AMERICAN GOTHIC	Rebirth	CH4	WED 24/7/96	2203-2254	2.188
14	BABYLON 5	Interludes & Examinations	CH4	SUN 28/7/96	1807-1856	2.073
15	AMERICAN GOTHIC	Meet the Beetles	CH4	WED 10/7/96	2202-2223	1.973
16	AMERICAN GOTHIC	Strong Arm of the Law	CH4	WED 17/7/96	2203-2253	1.802
17	AMERICAN GOTHIC	Resuscitor	CH4	WED 31/7/96	2203-2253	1.626
18	BABYLON 5	Ship of Tears	CH4	SUN 23/7/96	1806-1855	1.549
19	BABYLON 5	Sick Transit Vir	CH4	SUN 30/7/96	1807-1856	1.515
20	BABYLON 5	A Late Delivery...	CH4	SUN 14/7/96	1807-1856	1.485

SCIENCE FICTION/FANTASY SATELLITE TOP 10 PROGRAMMES

Pos	Programme	Satellite Position	Channel Position	Channel	Day	Start - Finish	Viewers (millions)
1 (1)	X-FILES	1	1	SKY ONE	TUESDAY	2101-2156	1.414
2 (2)	THE OUTER LIMITS (NEW)	17	6	SKY ONE	WEDNESDAY	2100-2154	0.396
3 (3)	SPACE: ABOVE AND BEYOND	18	7	SKY ONE	WEDNESDAY	2002-2056	0.372
4 (5)	DEEP SPACE NINE	38	11	SKY ONE	SUNDAY	1900-1955	0.223
5 (10)	HIGHLANDER	46	13	SKY ONE	MON-FRI	2300-2356	0.197
6 (8)	QUANTUM LEAP	12	3	SKY ONE	MON-FRI	2200-2256	0.194
7 (9)	STARING LUCK	84	21	SKY ONE	MONDAY	2001-2056	0.164
8 (6)	HERCULES	43	18	SKY ONE	SATURDAY	1403-1456	0.159
9 (-)	SPACE PRECINCT	108	28	SKY ONE	MON/FRI	1803-1857	0.121
10 (-)	STAR TREK ORIGINAL	216	46	SKY ONE	SUNDAY	1302-1400	0.106

SCIENCE FICTION/FANTASY SATELLITE TOP 20 EPISODES

Pos	Programme	Episode	Channel	Day/Date	Start - Finish	Viewers (millions)
1	X-FILES	Jose Chung's...	SKY ONE	TUE 16/7/96	2101-2156	1.553
2	X-FILES	Teso Dos Bichos	SKY ONE	TUE 02/7/96	2102-2155	1.512
3	X-FILES	Hell Money	SKY ONE	TUE 09/7/96	2101-2156	1.351
4	X-FILES	Avatar	SKY ONE	TUE 23/7/96	2101-2155	1.243
5	X-FILES	Quagmire	SKY ONE	TUE 30/7/96	2100-2155	0.899
6	SPACE: ABOVE AND BEYOND	Sugar Dirt	SKY ONE	WED 31/7/96	2101-2154	0.611
7	QUANTUM LEAP	The Leap Home (Part 1)	SKY ONE	WED 16/7/96	2200-2255	0.482
8	THE OUTER LIMITS (NEW)	White Light Fever	SKY ONE	WED 31/7/96	2002-2055	0.450
9	THE OUTER LIMITS (NEW)	R & R	SKY ONE	WED 17/7/96	2002-2055	0.413
10	THE OUTER LIMITS (NEW)	Valerie 23	SKY ONE	WED 17/7/96	2100-2153	0.413
11	THE OUTER LIMITS (NEW)	Under The Bed	SKY ONE	WED 10/7/96	2101-2155	0.411
12	THE OUTER LIMITS (NEW)	Blood Brothers	SKY ONE	WED 03/7/96	2101-2154	0.406
13	QUANTUM LEAP	Miss Deep South	SKY ONE	TUE 23/7/96	2200-2259	0.385
14	SPACE: ABOVE AND BEYOND	Dear Earth	SKY ONE	WED 03/7/96	2002-2056	0.385
15	QUANTUM LEAP	Another Mother	SKY ONE	WED 02/7/96	2159-2256	0.377
16	SPACE: ABOVE AND BEYOND	Pearly	SKY ONE	WED 10/7/96	2002-2056	0.360
17	THE OUTER LIMITS (NEW)	The Second Soul	SKY ONE	WED 24/7/96	2101-2154	0.355
18	QUANTUM LEAP	Pool Hall Blues	SKY ONE	TUE 09/7/96	2200-2257	0.338
19	SPACE: ABOVE AND BEYOND	Stardust	SKY ONE	WED 24/7/96	2003-2056	0.333
20	QUANTUM LEAP	The Leap Home (Part 2)	SKY ONE	WED 17/7/96	2159-2255	0.318

SUMMER FINALLY TOOK A FOOTHOLD IN JULY, after being delayed by rain in May and football fever in June. The overall official ITV programmes such as AIRWOLF and ROBOPOL have managed to breach the terrestrial Top 10!

Unlike in the States the 1996 Olympics failed to captivate British viewers, who chose the off switch rather than witness the lacklustre performances of the home team. All these factors resulted in a knock-on effect with general programming, with the number of SF/Fantasy viewers watching Terrestrial TV down by 40% over a six month period.

In December 1995, a cumulative audience of 128 million watched over 59 hours of Science-Fiction/Fantasy series on terrestrial TV, compared to only 80 million watching the 37 hours that were available in July. Admittedly the month saw the loss of BUGS, STAR TREK: THE NEXT GENERATION, BUCK ROGERS IN THE 25TH CENTURY and the completion of the third series of THE NEW ADVENTURES OF SUPERMAN, with the only substantial new arrival to redress the balance being Channel 4's AMERICAN GOTHIC, which has started well and has immediately displaced BABYLON 5 as the top Channel 4 telefantasy programme.

The lack of genre programming has reached such depths that non-networked ITV programmes such as AIRWOLF and ROBOPOL have managed to breach the terrestrial Top 10!

THE X-FILES, however, relentlessly continued its hold on Monday nights on BBC2, topping 6m despite occasional delays to accommodate live sports events. However the Saturday episodes have failed to maintain this exceptional performance, currently averaging around 2.5m.

THE LAST SIX MONTHS HAS ACTUALLY SEEN A marked increase in satellite viewing, from a cumulative total of 18m viewers watching over 123 hours of SF/Fantasy series last December compared to 28m who viewed the staggering 211 hours available in July (not including satellite movies which would potentially add another hundred hours of available viewing). Obviously cult-TV enthusiasts with satellite dishes or cable are very loyal to their genre and do not appear to take holidays, or if they do perhaps they take their dishes with them?

The only threat to Sky One's dominance will arise shortly from Sky Two, launching in September, which will be the new home for THE X-FILES on satellite...

Shaun Unwin

WHAT'S OUT & WHERE TO GO SEPTEMBER

MONDAY, 2 SEPTEMBER

- Star Trek 80: The Joy Machine Ryman Pocket £4.99
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- Star Wars: Heir To The Empire Baron Boxtree £11.99
- The Fly/Fly Encore £4.29
- Species MGM/UCA £14.99
- Probe: The Devil Of Winterbourne Reeltime £11.99
- Judge Dredd Fox £14.00 (w/s £15.99)
- Generation X (rental) High Flyers

THURSDAY, 5 SEPTEMBER

- The X-Files 17 (new look, 48pages) Manga £1.50
- Chain Reaction cinema release
- Escape From LA cinema release

MONDAY, 9 SEPTEMBER

- UFO (all volumes) Polygram Video £7.99
- Doctor Who - Ribos Operation/Pirate Planet/Power of Kroll/Armageddon Factor/Snakedance/Survival (US releases) CBS Fox \$19.99 each
- Barb Wire (rental) Polygram

THURSDAY, 12 SEPTEMBER

- Star Trek Deep Space Nine Poster Magazine 2 Titan Magazines £2
- Doctor Who - Companions (paperback) Howe/Stammer Virgin £12.99
- Doctor Who - The New Adventures: Death of Art Boucher-Jones Virgin £4.99
- Doctor Who - The Missing Adventures: Twilight of the Gods Bullitt Virgin £4.99

FRIDAY, 13 SEPTEMBER

- Lightspeed '96 Trek event at Leeds Hilton National.
- Oxymoron '96 Tolkien event at University College, Oxford.

SATURDAY, 14 SEPTEMBER

- Red Dwarf Signing 1pm at Forbidden Planet, London.
- Outer Limits - The New Series 5 Warner Beyond Vision £10.99
- Babylon 5 Vol 15 Warner Beyond Vision £12.99
- Body Snatchers Warner The Big Picture £5.99

MONDAY, 16 SEPTEMBER

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TUESDAY, 17 SEPTEMBER

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- Space: Above & Beyond Magazine 1 Titan £1.25
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- Babylon 5 Slow Dazzle £8.99
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MONDAY, 23 SEPTEMBER

- Outer Limits - The New Series 5 Warner Beyond Vision £10.99
- Babylon 5 Vol 15 Warner Beyond Vision £12.99
- Body Snatchers Warner The Big Picture £5.99

TUESDAY, 24 SEPTEMBER

- The X-Files 4-6: Squeeze/Tooms, Beyond The Sea/EBE, Darkness Falls/Efremenko Flask (US release) CBS Fox \$14.99

THURSDAY, 26 SEPTEMBER

- Multiplicity cinema release
- Manga Exhibition begins at Ritzy Cinema, London
- Constitution III begins at Tollgate Motel, Gravesend, Kent.

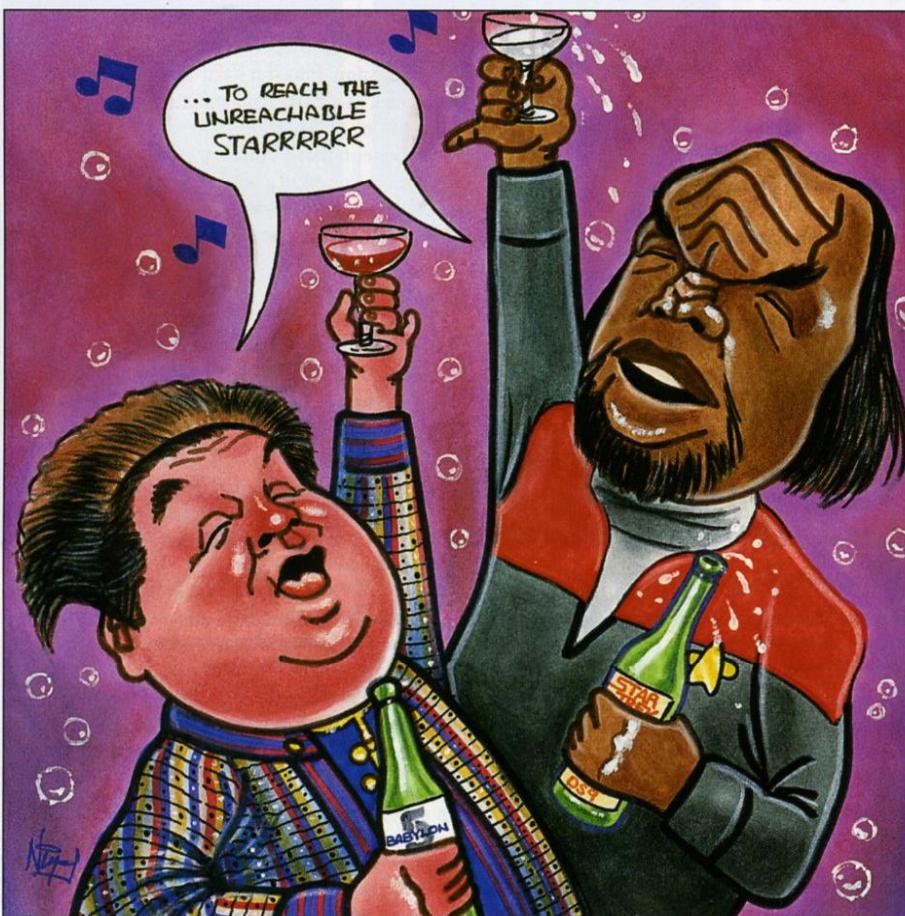
SUNDAY, 29 SEPTEMBER

- Scottor One Babylon 5 event at Glasgow Central Hotel.

MONDAY, 30 SEPTEMBER

- The A-Z of the X-Files Killbox Boxtree £7.99
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A VINTAGE YEAR FOR SPACE STATIONS?

I WISH ALL THE PEOPLE THAT COMPARE BABYLON 5 and STAR TREK would give it a rest. They are completely different programmes and each has its own merits. It is like trying to compare a Cabernet Sauvignon with a Chardonnay: both are wines, but one is red and the other white; one intense and earthly, the other dry and slightly sparkling. Some people would say they are alike, but to the connoisseur there is a world of difference.

I like both wines and both programmes. STAR TREK is pure fun and escapism, even if some of the plots have got gaping loopholes (or should that be wormholes?) B5 makes me think, trying to work out how long the Shadows have been awake, how far they have got into Earthdome and the Psi Corps, and how it all fits into the umpteen other plot strands that have been created since virtually the first episode. The last time I thought this hard about a programme was TWIN PEAKS, but I think even the people working on it would have been hard pressed to understand the plot.

Hilary Weston
Aylesbury, Buckinghamshire

...IN HIS STAR TREK SEX ARTICLE IN DREAMWATCH 23, John Medhurst asks if STAR TREK will always

pander to American trepidation about adult relations. Actually, I don't feel that is the issue. American TV has never been as liberal in showing sex as we have in Britain, but the new shows are produced for syndication rather than the network, and in theory should be able to cover adult issues more explicitly. What is interesting is that they are often more timid than network shows. There is this big fuss about covering homosexual issues as if this has never been done, yet HOOPERMAN had a gay regular, lesbians have been portrayed on HILL STREET BLUES, LA LAW, even comedies like FRIENDS... so the subject is hardly taboo in the non-science fiction world.

Paul Wakeman
Brierley Hill, West Midlands

...REGARDING MARCUS BERKMANN'S ARTICLE IN DREAMWATCH 22, I agree with him that the format of BABYLON 5 and MURDER ONE is revolutionary. The vital point that he failed to make, however, was that the two shows have both failed to thrive. MURDER ONE was a disaster in its original time slot against ER, and fared little better when it was moved next to CHICAGO HOPE. Steven Bochco has even admitted that following one story required too much commit-

ment for the average viewer and one of the conditions on the show being renewed, as I understand it, was that it would instead concentrate on two murders. In the case of BABYLON 5, it still remains "one of the best kept secrets on TV", and as much as I want the breakthrough to happen, I fear that it may never occur.

Phil Lenton
<100572.61@CompuServe.COM>

...RE: THE INTERVIEW 'BABYLON 5'S SHADOW MASTER' (DREAMWATCH 24). Ron Thornton's comment about the accuracy of the colourful space backdrops in BABYLON 5 is incorrect. The pictures that we see of nebulae and gas clouds acquired by the Hubble Space Telescope are computer-enhanced so that certain gaseous elements such as hydrogen and helium appear visible and colourful. Space is in fact a "big black void", and while it does contain enormous gas clouds these are separated by even more enormous distances and are certainly not visible to the naked eye as Mr Thornton expects.

Nick Gulliver
Edgbaston, Birmingham

...DANIEL O'MAHONY MAKES SOME VALID POINTS concerning the problems with STAR TREK in his letter in DREAMWATCH 21, which he encapsulates in the phrase 'STAR TREK is killing itself'. Certainly there are some fundamental problems with both DS9 and VOYAGER. STAR TREK used to be an oasis of originality in a television schedule full of formulaic drama. There was a genuine sense of excitement in the original series because viewers really were going where no one had gone before. Sadly, with two hours of TREK every week, STAR TREK has become a formula show itself. It should be no surprise therefore that viewers are switching to dramas like THE X-FILES and BABYLON 5 for more innovative, challenging and, above all, original programming.

If STAR TREK is to regain its crown as the pre-eminent and unchallenged telefantasy series then some drastic steps need to be taken. I sincerely hope that in this 30th anniversary year the producers of these shows will make the necessary changes to ensure that STAR TREK is still around in another thirty years.

M Pearson
Gosport, Hants

...QUITE FRANKLY RICHARD ARNOLD, IN HIS INTERVIEW in DREAMWATCH 23, seems to me to be reacting in the same way a child does when you take away its favourite toy. He is sulking. He was paid to be a STAR TREK fan, and when Paramount no longer needed his input he had to go out and get a real job. Now his only comfort is to rubbish the extension of Gene Roddenberry's paradoxical and superficial ideology. Inability to accept the extension and expansion of an idea is the ultimate in bigotry and narrow mindedness, and yet this is the same person who claims that that is not what STAR TREK is all about.

Mark Collins
Tottenham, London

...IT'S NICE TO KNOW WHERE THE BBC'S LOYALTIES LIE. I remember when a certain Time Lord turned thirty all his fans got in terms of a celebration was a repeat and a butchered documentary. Not so for STAR TREK, which has a whole evening devoted to its birthday. Bitter? You bet I am. Obviously the BBC think more of cheap imports than its own far superior output.

Adam Meakin
Kenilworth, Warwickshire >

Says Who?

'HE'S BACK AND IT'S ABOUT TIME!' SAYS WHO?

So, the BBC made a film after years of prevarication in an effort to drain every last drop of milk from one of its most loved and sacred cows. A romantic new Doctor, one wheezing old TARDIS, one rusty old villain, a glamorous female sidekick and high octane production values, however, alas, do not a DOCTOR WHO make.

Here was a British icon reduced to nothing more than ninety-minutes of homogenised American goo. Like cows crippled with BSE, the transatlantic DOCTOR WHO had ingested infected offal force-fed by Universal and a discredited BBC – which far from making the animal healthy and competitive, bit off its balls to spite its face.

American producers understand British culture only if the signifiers are as antique and quaint as the rod of Rassilon itself, so the Gothic mode of Mary Shelley's Frankenstein sits side by side with a dashing Byronic Doctor culled from the BBC costume drama cookbook. The American landscape, for all its post-modernist glory, militates against the very qualities DOCTOR WHO once embodied. Here Doctor Who features as a mere anachronism, a lantern jawed Dan Dare whose moral universe is as complex and intellectually challenging as that of Sooty.

Our television heroes are now everyday policemen, nurses or VAT inspectors, while our Saturday nights consist of GLADIATORS, THE NATIONAL LOTTERY and MAN O' MAN. There is little of value, and in search of ratings and advertising revenue programmers have gone relentlessly downmarket. The Doctor is a man out of time indeed. No wonder McCoy's Doctor expired, and without private health insurance and plastic surgery, the Beeb's new transatlantic model won't survive much longer. McGann's Doctor is one COLD LAZARUS that should have been left to rest in peace.

G Garford
Prescot, Merseyside

NOW THAT ALL THE FUSS ABOUT DOCTOR WHO – THE MOVIE has died down, is there any possibility whatsoever that the BBC might finally consider bringing back the genuine article (preferably with wobbly sets)?

D Price
Paisley, Scotland

X-FILES versus... BUGS!

ALTHOUGH I AM A FAN OF THE X-FILES, I CAN understand Duncan R Steele's letter in issue 24 and I was even amused by some of his comments. However, my amusement turned to disbelief when I read his final comments in the letter: is this guy for real? BUGS is better than THE X-FILES? I don't think so. BUGS is the worst genre show on television - it is completely juvenile and belongs on Children's BBC. The plots are daft, the acting isn't just wooden, it's fossilised, and to suggest that it has intellect is nothing sort of a joke. Anyway, if BUGS is the better show, then why have the ratings fallen so rapidly in the past year when the X-FILES' ratings (for new episodes) have dramatically increased? BUGS is awful and deserves about as much coverage in DREAMWATCH as BUCK ROGERS.

I respectfully suggest that the most coverage in DREAMWATCH be given to the only two genre shows which count, namely THE X-FILES, and BABYLON 5. I think you should decrease coverage on DEEP SPACE 9 and VOYAGER because as your

reviews have shown, they are of a very low quality and often bland and dull. I would also like to see more coverage of the smaller genre shows such as AMERICAN GOTHIC.

I look forward to the next X-Press supplement. Keep up the good work!

MJ Gordon
Edinburgh

...MR STEEL (DREAMWATCH 24) SHOULD THINK before he starts putting THE X-FILES down and putting BUGS on a pedestal it doesn't belong. BUGS is probably one of the most badly acted shows I've seen, but with a load of soap cast-offs what can you expect? Not even the fact that it is one of the first UK SF attempts in ages and has some good FX could save it. No wonder the ratings have dropped – the second series was blatantly boring, with almost every episode ending with some balding man in a high-tech cell saying something which is obviously supposed to be menacing but isn't. And with regard to the first episode, are space shuttles always equipped with strobe lighting?

Mike French
<100620.3546@CompuServe.Com>

I'D LIKE TO JOIN THE DEBATE ABOUT COVERAGE OF series in DREAMWATCH and come down firmly on the side of BUGS. I can get my fill of articles on STAR TREK, BABYLON 5 and THE X-FILES anywhere, and episode guides for a full season at a stretch in Sci-Fi Universe. I only saw one episode of BUGS, the pilot, and was very underwhelmed, but that's a show that I couldn't get any coverage at all in a US magazine if I wanted to. DREAMWATCH, my only potential source, elects not to cover it.

Frankly, the state of British telefantasy is in the same sad shape it's been in for years, with the only shows getting ratings or press being the ones made in the States. DREAMWATCH could have championed BUGS, but elected not to. Looks like you'll never get the chance now. I sincerely hope that you'll give NEVERWHERE the same sort of coverage you're giving DS9, VOYAGER, etc now, otherwise I really have no call to buy the magazine.

Colin Eks
Georgia, USA

Hold the back page

NOW THAT DREAMWATCH HAS MATURED INTO A thoughtful, interesting publication, isn't it about time you got rid of that guy on the back page? I refer, of course, to Marcus Berkman, whose columns, far from being thought-provoking, interesting or cutting, are simply a waste of the paper they're printed on.

Take, for example, his latest (issue 24). What was it all about? What point was he trying to get across? That anniversaries generate publicity? That there are a hundred unanswered questions about every TV programme? Gee, we never realised that before, did we? What does it matter who those people walking around the bridge of the Enterprise are? Who cares? Who notices?

I suspect the 'esteem' attached to having a real newspaper writer write for DREAMWATCH is what attracted the editors, but is the Sunday Express really the type of publication DREAMWATCH is trying to emulate? Why not try something a bit more up-market?

Brian Legharty
Glasgow, Scotland

We're onto Gary Bushell's agent right now!

Grave doubts on film spin-offs

RE. THE MISSION: IMPOSSIBLE MOVIE. I FIND IT QUITE amazing that little has yet been said about one of the most significant narrative anachronisms in the relatively short history of television to film adaptations, specifically the total character shift of the Jim Phelps image from good guy to traitor. Does this mean that we can now look forward to John Steed being revealed as a KGB sympathiser, Simon Templar as a villain, or Solo and Kuryakin as THRUSH fundamentalists? The re-working of classic TV genres is fine up to a point, but surely some aspects should remain true to their original heroic roots. Bruce Geller must surely be spinning in his grave!

Alex Anthony-Lewczuk
Alex@alexcam.demon.co.uk

Crossed wires

THANK YOU FOR YOUR ARTICLE IN DREAMWATCH 24 on THE BIONIC WOMAN. At last, I had almost given up hope of ever seeing it appear in a magazine. The feature was extremely entertaining, but John S Hall was incorrect in stating that the main cast were the "only five actors in US television history to regularly play the same characters simultaneously on two different networks", as once ABC had dropped BIONIC WOMAN neither Lee Majors nor Lindsay Wagner were allowed to appear in each other's shows. THE BIONIC WOMAN was now competition on NBC and all references to their earlier relationship were also dropped, so it was only the three additional characters (Goldman, Wells and Callaghan) that crossed between the two shows.

N Wall
Docklands, London

...AS AN ADDENDUM TO YOUR BATMAN PIECE, IT should be noted that Barbara Gordon (aka Batgirl) doesn't have auburn (ie reddish-brown) hair. She has medium-length black hair. As Batgirl she wears a long wig of about the same colour as Gillian Anderson's hair, helping to allay any confusion as to why her father doesn't recognize her in costume.

Steve Crow
scrow@chop.isca.uiowa.edu

Lost in SPACE

I HAVE TO EXPRESS MY DISAPPOINTMENT ON THE cancellation of SPACE: ABOVE AND BEYOND after only one series. It had something original to offer to the discerning SF fan, as well as great stories, acting and sets. The characterisation of all the cast in such a small time was phenomenal, not to mention the extra twist; the creation of the In-Vitros. The computer-generated effects and vehicles were probably the best special effects ever used on a television show.

If a show gets cancelled because it has nothing new to offer, how on earth did HIGHLANDER and BAYWATCH last?

Glenn Jones
Accrington, Lancashire

And finally...

I SOMETIMES WONDER IF THE PUBLISHERS OF SFX (FOR example...) read your magazine first, then stuff adverts in between so we don't automatically think we're reading your publication. Not that they would, of course, but there is always an uncanny sense of déjà vu when reading DREAMWATCH, then picking up that mag. Congratulations on an excellent magazine, one which I look forward to every month.

Nicholas Hayson
<nhayson@uk.pi.net>

change the script!

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MISSION

in action!

"Good morning, Mr Hall. Your mission, should you choose to accept it, is to explore and chronicle the three different versions of MISSION: IMPOSSIBLE, examining the various factors which combined to make it such a great success. Should you fail, DREAMWATCH will disavow any knowledge of your actions. Good luck. This feature will self-instruct in five pages..."

N MID-1965, DESILU STUDIOS BECAME AN extremely busy place in Hollywood when two new, innovative shows - STAR TREK and MISSION: IMPOSSIBLE - started to be produced in its threadbare studios. While Gene Roddenberry created an initially unsuccessful show which went on to become an institution, Bruce Geller's action-adventure series quickly became a critically-acclaimed, highly-rated success.

Not many viewers remember it, but during its first season MISSION: IMPOSSIBLE's missions began with Bob Johnson's disembodied voice greeting, "Good morning, Mr. Briggs", and not his more famous successor, Jim Phelps. Played by Steven Hill, Dan Briggs headed the Impossible Mission Force teams in a much different manner than Peter Graves' character. Possessing a devious, calculating mind, Briggs plotted the team's many intricate schemes and often took a back seat while they were executed.

Off screen, however, Hill created many headaches for the MISSION: IMPOSSIBLE crew. Although he claims he left the series because it became too routine for his liking, he was a devout Orthodox Jew who stipulated in his contract that he wouldn't work late on Friday, or Saturdays at all, in order to fulfil his Sabbath obligations. Because of this, Briggs didn't appear in three first season episodes, his part going instead to Martin Landau's Rollin Hand. Hill could behave in an inexplicably truculent manner sometimes as well; both Desilu Studios and CBS wanted to replace him, but Bruce Geller kept Hill on until even he tired of his star's antics. For the show's second season, a new leader headed the IMF: blonde, rugged Jim Phelps; the rest is pop culture history.



The original line-up
(clockwise): Greg Morris
(Barney Collier),
Peter Lucas
(Willie Armitage),
Peter Graves
(Jim Phelps),
Barbara Bain
(Cinnamon Carter),
Martin Landau
(Rollin Hand)

The IMF team members changed from story to story - and season to season - although not as frequently as one might expect for a group of secret agents. Originally scheduled as a one-time-only character, Rollin Hand (Martin Landau), the flamboyant master of disguise, instead became one of the leads of the series. Supermodel Cinnamon Carter (Landau's then-wife, Barbara Bain) would adopt any guise needed and often used her charms to beguile their targets, but always remained dignified. Barney Collier (Greg Morris) - the only cast member to last all seven seasons - was an expert at mechanics, electronics and all sorts of gadgetry, and also one of American TV's first male black rôle models. Burly Willie Armitage (Peter Lupus) provided muscle and transportation as needed.

Their missions, which they always chose to accept, usually involved crises overseas in small-but-strategically-located countries (usually in Eastern Europe in the Iron Curtain's shadow, Latin America or the Middle East) which had to be protected and/or liberated from the evils of Communism, ruthless dictators and tyrants, neo-Nazis or other such villains. But rather than enter with all guns blazing, the IMF team depended on stealth, guile, trickery, psychological manipulation, and the utmost planning to succeed in their tasks. As Patrick J White noted in *The Complete MISSION: IMPOSSIBLE Dossier*, the show "matter-of-factly offered the premise that the United States government sponsored a group of saboteurs

who were answerable to no one. In the course of their duties, the IMF could - and did - lie, cheat, steal, falsify media, hold persons illegally, falsely incriminate, destroy the property of innocent people, kidnap, plot (though never personally execute) assassinations, and break any civil and criminal rules that stood in their way." And these were the *good guys*!

So every week, the agents were off to some exotic, fictitious-yet-familiar-sounding locale including Santa Costa, Valeria, Puerto Huberra, Svardia, Veyska, San Cordova and the Kingdom of Karak. However, as the series wore on, writers began to run out of such imaginary-yet-crucial targets, and popular sentiment against American involvement in Vietnam made meddling in foreign countries' affairs a ticklish matter at best. After the show's fourth season, MISSION: IMPOSSIBLE dealt largely with organised crime within American borders, usually against a group called The Syndicate.

After a first season of relative obscurity, the show caught the public's fancy during its second year winning four Emmys - including Outstanding Dramatic Series, Individual Achievements in Film and Sound Editing - and awards for Bain and Geller heightened its profile too. Another factor which helped immeasurably was Lalo Schifrin's urgent, jazzy theme which became an unforgettable pop culture artefact.

As MISSION: IMPOSSIBLE's third season ended it was poised for even greater success, but stumbled from unforeseen complications. Martin Landau had worked on the show without a regular contract and kept asking for more and more money to continue playing Rollin Hand. However, Peter Graves' contract stipulated that he would always remain highest-paid cast member. Rather than accept \$7,000 per episode Landau tried for \$11,000, which the studio would never agree to (and

appeared six times as Tracey. All provided the appeal, but none could match Bain's allure. In another major change, series creator Bruce Geller was fired for repeatedly ignoring complaints about going over budget and Bruce Lansbury - the producer who saved THE WILD WILD WEST - replaced the loose cannon.

One of Lansbury's first changes was to reinstate a female cast member for season five. However, his choice to play Dana Lambert (a twenty-three-year-old actress who would be better known later as Lesley Ann Warren) was not popular. Warren had made her TV debut five years previously as Cinderella and that image still clung to her; she also looked positively underaged next to her more mature co-stars. To further complicate matters, Leonard Nimoy had grown tired of playing an emotionally uninvolved non-entity and made it known that he wished to leave for other acting challenges. It only took two weeks to convince his agent that his intentions were serious.

W h i l e Lansbury's choice of casting didn't succeed, his injecting random and unforeseen complications into the agents' missions did. With neither his female agent or master of disguise returning for season six, he combined the two and the pleasing result was Lisa Casey (Lynda Day George), an actress with great control over her vocal abilities as well as physical appearance. He had also briefly tried to replace strongman Willie Armitage with a doctor known



couldn't afford in the first place, since the series perpetually went over budget), so he left the show. His departure cast severe doubt as to whether Barbara Bain would continue as Cinnamon Carter, and, after a muddled series of events, she was fired by Paramount (which at this point had bought out Desilu) hours before she won another Emmy for Best Dramatic Actress for her work on the show.

By season four, MISSION: IMPOSSIBLE reached a crossroads, and some might forever argue that the show took the wrong path. Jim Phelps began using another man of a thousand faces in place of Hand: a magician known only as The Great Paris, played by Leonard Nimoy, following STAR TREK's cancellation after only three seasons of the projected five. This season saw no permanent female IMF agent, just a steady stream of guest stars including Dina Merrill, Barbara Luna and, most notably, Lee Meriwether, who

only as Doug (Sam Elliott), but he never really meshed with the plots; between this and the "Bring Back Willy" mail which Paramount received, Peter Lupus was no longer disavowed.

Partway through season seven, Lynda Day George took ten weeks' maternity leave, with the explanation that Casey had been sent on special assignment to Europe. Taking her place for seven of those episodes was Barbara Anderson (Lenore Keridian in STAR TREK's *The Conscience of the King*) as Mimi Davis, a tough young woman on parole for unspecified charges. Scripts had been prepared for an eighth season, but CBS abruptly cancelled MISSION: IMPOSSIBLE in 1973 after 168 successful assignments.

Although always entertaining, the charisma and charm of the MISSION: IMPOSSIBLE characters came largely from those playing the parts and not the rôles >

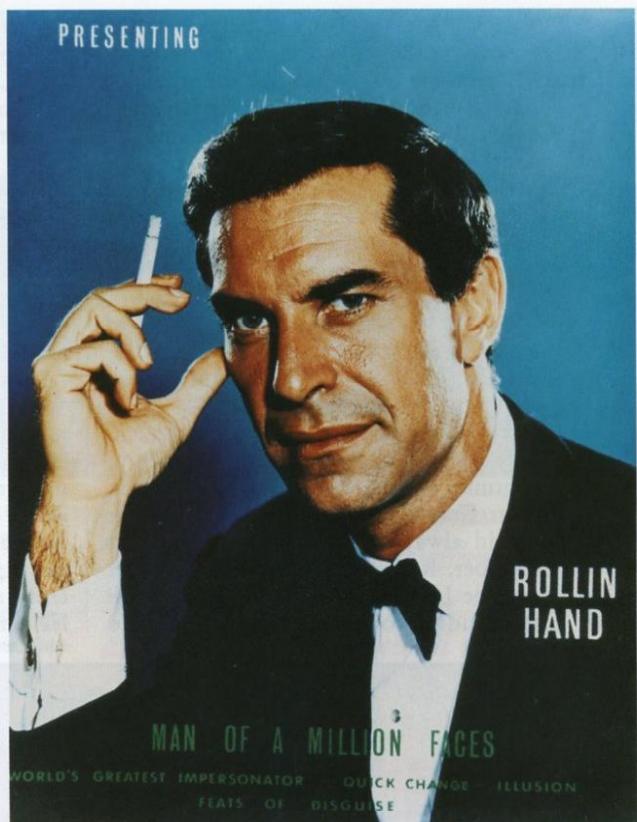
themselves. The IMF agents were cogs in a perfectly maintained machine, interchangeable and disposable at a week's notice. A show where the characters took a back seat to the plot was something unheard of in the late 1960s, but as always, the team members achieved the impossible and made themselves a hit.

Paramount spent a good amount of the 1980s trying to revive *MISSION: IMPOSSIBLE* - first as a made-for-TV movie, then a theatrical release - with no success, until a Writer's Guild strike in 1988 deadened Hollywood for 150 days. ABC decided to revive the show as a weekly TV series, produced in Australia to avoid legal wrangles in the US and based on the original show's "best" episodes, updated for the late Eighties.

After a fifteen-year retirement Jim Phelps returned to the IMF, initially to avenge the death of his friend and protégé Tom Copperfield at the hands of an elusive assassin. Bob Johnson once again supplied the faceless voice which doled out mission assignments, this time delivered on self-destructing CDs and beginning each message with "Good morning, Jim", instead of "Mr Phelps".

The new agents comprised Nicholas Black (Thaao Penghlis), a college drama professor and master of disguise; Grant Collier, son of agent Barney (played by Greg Morris' real-life son Phil), who followed in his father's footsteps of electronic and computer wizardry; Australian Max Harte (Tony Hamilton) as the muscle of the group; and designer Casey Randall (Terry Markwell) as the prerequisite female agent. This group displayed a good camaraderie which was shaken in the twelfth episode, *The Fortune*, by Casey's death. Phelps vowed to make her murderer pay, and they did with the help of new IMF team-member and former Secret Service agent Shannon Reed (played by Jane Badler, best remembered as Diana on *V*).

For 35 episodes, the new *MISSION: IMPOSSIBLE* team went about their business, but the most captivating stories dealt with the series' past. Phelps and company sprang Barney Collier from



The Eighties revival

a Turkish prison in *The Condemned*; and he returned for the two-part second season opener *The Golden Serpent*. Lynda Day George repeated her rôle of Lisa Casey in the episode *Reprisal*, in which Casey now worked as a stage director. This story revealed that a man named Russell Acker created nearly all of IMF's gadgetry and peel-away latex masks, but had become unhinged after a car accident and murdered eight women before Phelps and three female IMF agents caught him. Disguised as Phelps, Acker killed the other two women, and Lisa Casey (the remaining third) had to be used as bait to recapture him and prove Phelps' innocence.

With great Australian locales - which easily doubled for exotic countries - and a good cast, the *MISSION: IMPOSSIBLE* revival was let down by the variable quality of its scripts and time slot. For its second and final year, the series was scheduled opposite *48 HOURS* and *THE COSBY SHOW*, which made getting decent ratings truly an impossible mission. ABC disavowed the show on 21 May, 1990.

And so, on the series' thirtieth anniversary, *MISSION: IMPOSSIBLE* has been revived in grand style by Paramount as a blockbuster summer movie. Jim Phelps (Jon Voight) has assembled a team in Prague which includes Tom Cruise (master of disguise Ethan Hunt), Emmanuelle Beart (Phelps' wife, Claire), Kristin Scott Thomas and Emilio Estevez to stop the transference of a two-part list of all their agents. The gadgets and devices are even more impressive and the tactics largely the same, only this time things go disastrously wrong. Only Ethan and one other survive the bungled mission, and Ethan is disavowed on suspicion of being a mole...

While the big-screen *MISSION: IMPOSSIBLE* delivers the thrills - Ethan's break-in to CIA headquarters, and an explosive climax on top of a train inside the Channel Tunnel are especially noteworthy - its murky, convoluted script works against it. By focusing largely on Cruise's character, the movie goes directly against the original show's teamwork grain. At 33, Cruise looks too young to play a master secret agent, and while Emmanuelle Beart provides the necessary allure, she has little of the needed charm. Purists have not been pleased with the turn that the character of Jim Phelps takes, either.

Still, the movie has grossed well over \$100 million in the US alone, and history has repeated itself with the theme music. Just as Lalo Schifrin's theme became a hit nearly 30 years ago, the new rendition by U2's Adam Clayton and Larry Mullen hit the charts and climbed steadily.

Who knows? Perhaps Paramount has achieved the impossible once again and made a beloved TV series a hit string of movies... ■



MUSICIAN

accomplished

LALO SCHIFRIN is a musician for whom the title 'Renaissance Man' is tailor made. He has written over 100 film and TV scores including the classic MISSION: IMPOSSIBLE theme, he is an Emmy and Grammy award winning composer, arranger and conductor, and he has performed with artists as diverse as Ella Fitzgerald and The Three Tenors. Scott Montgomery spoke to him at The Glasgow International Jazz Festival on 28 June...

DREAMWATCH: CAN YOU TELL US ABOUT YOUR musical background?

Lalo Schifrin: My father was a concertmaster for the Buenos Aires Philharmonic and he also had a masterclass in the National Conservatory of Music in Argentina. All his family were very musical. His brother played first 'cello with the orchestra. There were also musicians on my mother's side.

When did you become interested in jazz?

Well, I was trained in classical music. In Argentina, in the time of Peron, jazz was not considered to be so-called national music. When I was a teenager I discovered jazz through records in secondary school and I became converted. I kept up my studies of piano and music but I then went to university to study law because my father did not think that a music career was a very secure one. However, I won a scholarship to study at the Paris Conservatory of Music for four years. It was in France that I became a professional musician in every sense of the word – as a composer, an arranger, a pianist. At night I was playing piano in jazz clubs to support my studies. That was a very exciting period in my life. I didn't sleep but I didn't care!

When did you start to enjoy film music?

Before I left Argentina there was a curiosity and awakening to the arts that happened within me. With jazz and the modern music - Stravinsky, Bartók, so-called avant garde classical musicians - and cinema. I went to see a lot of commercial films and became very attracted to some of the music. Even in B-movies, horror movies... I really liked the music. I realised the contribution that music could make. I went to see some films fourteen, fifteen times because I wanted to hear the score and see the audio/visual counterpoint. >



In 1966 you wrote the score for MISSION: IMPOSSIBLE, surely one of the most famous television themes ever?

I think it was luck. After I left Paris I went back to Argentina and put together a band. This was after Peron was overthrown. Dizzy Gillespie came and saw us and he asked me to join his band in the United States. I stayed in New York and then moved to Hollywood. I had written a movie score while in Argentina, so I had a little experience. Then the MISSION: IMPOSSIBLE situation came up. My agent called me saying, 'They want you to do this pilot'. There were many pilots. I remember that season I wrote ten and only one or two sold. You have to sell a pilot. Once it is bought by a network there is a trial period of thirteen weeks. If the series can survive this then they renew it for another thirteen weeks. It is like a baby: is it going to survive? In this case it lasted for seven years.

Are you proud of the tune, looking back?

One of the reasons that I said it may have been luck was that the producer, Bruce Geller, said to me, 'We're in trouble. The company who is supposed to do the graphics - the visual effects for the main title - won't be ready by the time you do the score. You have to write something without any visuals'. He knew he was going to have a fuse... then the music should explode into something very exciting with a strong beat. I was on my own. I think that was the only time in my life that this had happened, but I think that maybe having that freedom helped me. I also wrote the music for the whole episode. I had the plot so it was mainly suspense music. The MISSION: IMPOSSIBLE force was a para-military operation, breaking and entering, all the things that are not allowed to be done now after Watergate, after Nixon!

What do you think of the new version of your theme, performed by Adam Clayton and Larry Mullen of U2?

I like it. I was invited to the première and by coincidence I happened to be in Los Angeles, coming back from a tour. Before the showing, in the street with all the journalists and TV crews, Tom Cruise recognised me and told me that he had grown up with the series, and one of the reasons why he decided to become involved, not only as an actor but as a producer, was because of my music.

It's what people tend to remember most about the programme.

Yeah, it became like another character in the show.

MISSION: IMPOSSIBLE highlights the impact that music can have in relation to film and TV.

Yes, but sometimes that is *not* good, when the music takes over so much that it distracts you. Film is one art form where there are no rules. But then again, rules are there to be destroyed. I think I belong to the moderate approach. Sometimes the music can take over so you *have* to make it become background music.

What do you think of the big-screen MISSION: IMPOSSIBLE itself?

I like it a lot. It has elements of James Bond and some touches of John Le Carré. It has a United Kingdom flavour. It doesn't underestimate the intelligence of the audience. In a lot of films recently there are the good guys and the bad guys. Here it is a little more subtle. There are still bad guys but they are not so identifiable. They are arms merchants and drug dealers. Even the heads of intelligence agencies are very corrupt and greedy. They have found the perfect formula for a movie that is very commercial and intelligent at the same time.

In the past were you hired to provide a particular kind of score?

Many movies that I have done, BULLIT, the Dirty Harry series... they were action films, especially urban action adventures. I had done so many car chases - I feel responsible for the demolition of thousands of cars! Sometimes I cannot sleep at night! Perhaps I have been typecast, but maybe it was meant to be. It helped me to develop other things. I became tired of doing the same things. How many chases can you write and be fresh? How many cars can you destroy [laughs]? So I started to move into other territories; conducting, writing classical music, getting involved with The Three Tenors. However, I haven't given up on movies, I'm just going to be more selective.

Right now I'm working on a musical film with the Spanish director

Carlos Samura. From an artistic point of view it is interesting to work with someone like Samura, who is outside of the factory that is Hollywood. I say this with great respect. There is a reason why Hollywood is an assembly line; it has been proved very successful, so I'm not criticising.

What would you describe as a piece of work which is definitely you?

Well, everything that I do. Personally, I am too close to my own music to be objective. Also, apparently I am like a chameleon. I have many styles but they are all part of one personality.

Your work is very diverse yet you manage to remain very prolific.

I would say that this year I have written more music than in ten years of Hollywood in the past. I really mean it. Outside of Hollywood there are more commissions than before. Hollywood is a great source of employment but it is not the only one. Recently I wrote a piece for Placido Domingo and José Carreras in celebration of the 1100th anniversary of the city of Budapest. Also I wrote a cantata for the 3000th anniversary of the city of Jerusalem for the Israel Philharmonic and the Chorus of Prague. However I could not attend either of the events because I was in London making two records, one of which was a classical recording including a new flute concerto. Also 'Jazz Meets the Symphony' [a fusion of the works of people like Duke Ellington and Louis Armstrong performed with Symphony Orchestras around the world] is my pet project which I love very much. It's amazing. I am a workaholic.

Lalo Schifrin, thank you very much.

● CHANNEL 4, SUNDAYS, 10.40am

A black and white promotional photograph for the TV show 'Mission: Impossible'. It features three main cast members: Peter Graves (as Captain Frank Goran), Lee Majors (as Agent Ethan Carter), and Diana Rigg (as Anna Collier). They are posed together in a formal portrait style, with Graves in the center, Lee Majors to his left, and Diana Rigg to his right. The photo is set within a gold-colored frame. To the right of the image, the word 'Accomplished!' is written in a large, diagonal, stylized font. Below the image, the title 'Mission: Impossible' is displayed in a large, bold, sans-serif font. A thick yellow 'X' is drawn across the word 'Impossible'.

*A
view
to a*

trill

TERRY FARRELL's rôle as Jadzia Dax has developed considerably during the fourth season of DEEP SPACE NINE, aided by the arrival of Michael Dorn's Worf on the station and specific episodes focused on her character.

Darren Rea discussed these changes - and an earlier genre rôle - during Terry's recent visit to England...

DREAMWATCH: WHAT CAN YOU RECALL ABOUT THE failed pilot for RED DWARF USA?

Terry Farrell: I really loved playing the Cat. When we were filming RED DWARF they spent so much time deciding how my makeup should look, all the cast were saying, 'Will you decide?'. I had black nails and they lifted up the sides of my eyebrows so that they went straight up. They wanted to shave them and I said, 'Oh no... we'll be bleaching them. You won't be shaving my eyebrows' [laughs]. Everybody else had already met one another. Myself and the hologram were the only actors who were not in the original American RED DWARF pilot.

Did you meet Robert Llewellyn [Kryten]?

No, I don't think I did. It was such a long time ago, I really don't remember that much about it. When a pilot of a series doesn't get picked up it is such a depressing experience. Everybody puts so much effort into the project that when it doesn't get aired you don't tend to go, 'Let's hang out

and commiserate ourselves some more'. You just never see them again. Two guys from England who had previously worked on the British RED DWARF [Rob Grant and Doug Naylor] did come over to the States.

Over on STAR TREK there have been rumours of a rift between the casts of DS9 and VOYAGER.

To be honest we don't actually get to see each other that much. We don't all hang out together at work. It is difficult to find time to visit the other set, and if you do find time you can't always guarantee that they will have time to take a break and talk with you. I knew a lot of the people on NEXT GENERATION before I got the rôle on DS9 so it was easy to go and hang out with them. I'd worked with Jonathan Frakes when I was twenty, so when I saw him ten years later it was very much a case of, 'How are you doing?'

How do you cope with answering the same old questions about Dax?

So much changes about our characters

from season to season that my answers to people's questions are constantly changing. If you read an interview with me during my first season and compare it with what I'm currently saying, you'll notice a lot of differences on how I perceived things back then. This character changing also helps us a great deal at conventions, because you're not telling the fans things they already know all the time.

Another interesting thing about the more conventions you do is the way in which you learn to sidestep the questions you don't want to answer, or don't know how to answer. We usually get asked questions pertaining to the season we are currently showing, but what I get asked by a lot of fans are things like, 'Why are Bashir and Dax no longer having a relationship?' and I'll say, 'Well, where have you been for the last three-and-a-half years? That ended a long time ago', and the audience love that. Sometimes we are asked really silly questions and you think to yourself, 'Um, well you're obviously a huge fan of the show'.

How has the introduction of Michael Dorn to DEEP SPACE NINE affected your character?

It actually added so much to my character because I got to train in battle with him and I got to make innuendo at his expense. I also got to flirt with him and get under his skin. On top of that he's a good friend of mine, so it's a joy working with Michael. He's very much like a big brother to me. We dance on the set together and he sings to me; I really love working with him.

Is the flirting angle something which is likely to be developed further?

I don't think it's really anything more than a harmless bit of flirting. In [Sons of Mogh] Dax wears a red leotard which is quite revealing, and Worf accuses her of not fighting fairly. He claims that Dax is trying to distract him by flaunting her body. She gets him back by saying, 'Really? So, what about all your yelling and carrying on?' and he realises that he is just as guilty as she is. But no, I don't believe there is any romantic plot to follow on from this.

What were your first thoughts when you read the controversial script for Rejoined [pictured].

My first thought was that I was really upset that she dumped me! But after I thought about it a bit more, I thought it was really great that my character was willing to take that leap and believe in herself enough to risk her career. It was also quite touching how much she loved this woman in a previous life, but now, after having further hosts the two of them had found each other again. This story really shows STAR TREK at its best. People say, 'Well, it's obviously a lesbian story', and yes, there is definitely that issue, but it was shown in such a way as to detract from that. If you noticed, nobody on the station talked about the fact that we were two women. The issue was, 'Do you really love each other?' Not one character said that we should question what we were doing



With Susanna Thompson as Lenara Kahn in *Rejoined* © Paramount

because we were the same sex. So it was more of a social issue. It was more: 'Do you love each other enough to deal with that?' People really enjoyed it, and were so caught up in the episode that they kind of lost sight of the fact that we were both women.

Some people would then say, 'My God! I was sat there watching it with my children'. I think they were frightened that their children would wake up and experience the real world. I think it was more of a love story than mere titillation.

Did you know there is a campaign afoot to have an ongoing homosexual character or couple in STAR TREK?

I think that would be an ideal scenario, and it would certainly reflect society more realistically. Ideally though, they wouldn't make an issue out of it. It isn't an issue to be straight, so why should it be an issue to be gay?

How open are the creators of the show in allowing you to voice an opinion in the way your character progresses?

They will definitely listen. I suppose it also matters the way you go about it. I often say, to either Rick [Berman] or Ira [Steven Beber], 'Help me understand this, please'. I remember, in one of the first episodes, I was like, 'Er... I really hate to call about this, but in one scene I'm saying it's an implosion and in two other scenes I'm saying it's an explosion. I'm thinking it really is an implosion, but I think maybe you should know this before we film it'.

So, yes, they've always been great to me about it. Sometimes I don't query stuff I'm unsure about, I just go on and do it. There was an instance with Michael Piller where I just put my foot down. There was a scene in *Playing God* where I patronised Avery [Brooks]. I was talking about a little universe developing and I make fun of him and it really wasn't funny: we were talking about this universe taking over ours. Michael argued that Dax has to have a sense of humour about this and I said, 'You know, it's such a serious situation. To think that we are all going to die in twelve hours is really not funny. I'm sorry, I'm just going to have to put my foot down - I just can't say that. I really can't. I can't make fun of him. I'd rather quit than say that [laughs]!' So he said, 'Okay, I see your point'. And that was the only time I got upset and adamant about something. Otherwise it's very much a case of them explaining stuff to us if we don't understand how a scene is developing, what has come before and what will come after.

However, it is a big committee meeting over changing lines or whatever. I tend to ask only when it seems that it's impossible for me to make it work the way it stands on the script. I feel that it is our job to make whatever they give us work, not to try to make it suit me. The whole fun of it is not playing me.

Are there some directors who you feel you can talk more easily to than others?

The director really just keeps the set going

and keeps us on the right track, but creative decisions fall to Rick Berman as he created the show, and Ira, our head writer. The two of them are the ones who are really in control. Once you've been on the series a long time it's almost as though the directors are guest stars, less so when it's one of the NEXT GENERATION actors or one of ours, but they are still essentially a guest star and they act differently than other directors because they don't have a hand in hiring you. In fact they are hired to come and direct you. If it's LeVar [Burton], Avery [Brooks], Jonathan [Frakes] or René [Auberjonois] who's directing and I have a question then I'll tend to ask them first if I have a query. Otherwise I'll tend to call Rick or Ira right away.

Do you ever get the urge to try directing?

When I first started the programme I was really ambitious about it. Then I saw how overwhelming it was and how you don't realise just how much directors actually do. I went, 'No, I think I just want to learn as much

as I can on the show'. As an actor it does help you to hear the editors and directors talk and watch what they like and don't like. That way you see the whole process of television-making from a totally different perspective.

Do you prefer being directed by actors you know or directors who you are not so familiar with?

I think it depends on the episode. For *Rejoined* I liked very much that it was Avery, although I do like to work with new people because you don't know what may happen. It could be someone whom you click with and they give you a lot of new information. It's nice to have a good mix of the two throughout the series, which I think our last season achieved rather well.

Looking back I don't regret a thing my character has done. We have an excellent team of writers and directors, and I am still very much enjoying my time on the show.

Terry Farrell, thank you very much.



TUNNEL vision

Following the success of *VOYAGE TO THE BOTTOM OF THE SEA* and *LOST IN SPACE*, Irwin Allen turned his attention to time travel. To the accompaniment of a ticking metronome, the hour glass was flipped over and two scientists were plucked from the Time Vortex once again.

Jon Abbot, author of *Time Travel Television and Movies*, reflects on this classic series, whose own thirtieth anniversary this month has been somewhat unfairly overshadowed...



Left to right: Robert Colbert (Dr Doug Phillips), James Darren (Dr Tony Newman) and Lee Meriwether (Dr Ann MacGregor) © 20th Century Fox

TIME TRAVEL TV SERIES WERE pretty thin on the ground when *THE TIME TUNNEL* was conceived. Anthology series such as *THE TWILIGHT ZONE* and *THE OUTER LIMITS* had dabbled with the theme,

usually to produce personal stories about the futility of trying to change destiny, while the large majority of time travel feature films had been about adventures in the future. Those that featured encounters with famous figures from the past had

usually been done as comedies (*WHEN KNIGHTS WERE BOLD*, *TIME FLIES*, *WHERE DO WE GO FROM HERE?* etc.). On television, a Fifties series called *YOU ARE THERE* had presented viewers with semi-educational 'news reports' from great

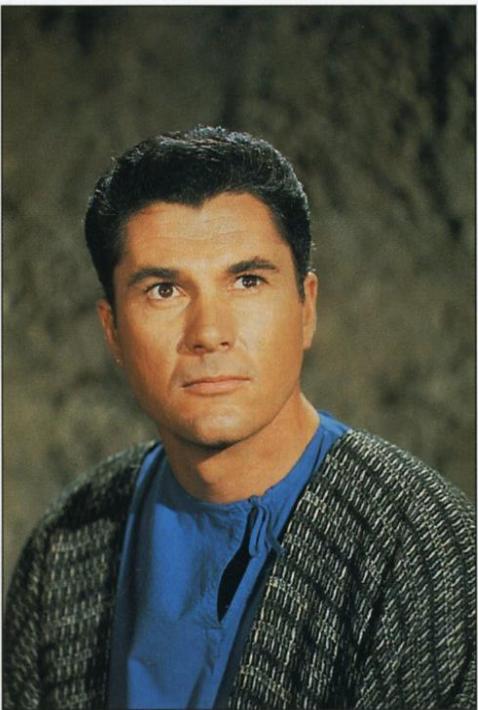
moments in history, while TV hero CAPTAIN Z-RO was an early prototype for QUANTUM LEAP's Sam Beckett (affectionately parodied in the QUANTUM LEAP episode *Future Boy* and knowingly acknowledged in the show's final episode). Britain's beloved DOCTOR WHO, although at the peak of mass market popularity, had not yet crossed the Atlantic.

The father of time travel fantasy was H G Wells, with his 1895 novel *The Time Machine*, but thematically the premise of THE TIME TUNNEL owed no more to Wells than the Fifties or Seventies' INVISIBLE MAN TV series did. The prime source for Allen's inspiration would appear to be SF writer Murray Leinster's 1964 novel, *The Time Tunnel*, which bears a resemblance in title only. However, Leinster went on to produce a novelisation of the TV series (in a book employing his earlier novel's cover) and two novelisations of Allen's LAND OF THE GIANTS, indicating more than a passing coincidence. Others have indicated similarities with Ib Melchior's 1964 THE TIME TRAVELLERS, in which scientists step through a window into a ruined future Earth, but even if this film nudged Allen's thoughts, he certainly put much more creativity into the end result.

In the opening story, scientists Doug Phillips (Robert Colbert) and Anthony Newman (James Darren) are lost irretrievably in time after entering their government funded 'Time Tunnel' before it is perfected when a government official threatens to take away their funding. After an initial adventure on the doomed Titanic, they tumble through the time vortex into various colourful time periods. Although their destinations were unplanned, they invariably turn up at the worst possible time in the worst possible place: Pearl Harbour, Krakatoa, Little Big Horn, Troy, the Alamo, Khartoum and so on, always just prior to a calamity. And like the later QUANTUM LEAP, at least two episodes (*The Death Trap* and *The Walls of Jericho*) suggest the Hand of Fate, Destiny, God and so on at work.

All their harassed fellow scientists back at the Time Tunnel control centre could do was switch them around in time from one sticky mess to another every time they got into too much trouble, which was every week as they had a knack for finding it. Cynics and smart-alecks like to point out that time travellers never turn up in dreary, quiet locations where nothing momentous is about to happen, but it wouldn't be much of an adventure show if they did, and the episode *Chase Through Time* suggests that there are quiet moments for both the time travellers and the frantic scientists – they just don't last very long!

WHEREVER THE INITIAL IDEA CAME FROM, THE TIME TUNNEL as we know it was conceived by Irwin Allen and Shimon Wincelberg, who had also written the LOST IN SPACE pilot and the first colour



episode of VOYAGE TO THE BOTTOM OF THE SEA. Wincelberg's script was then revised by Harold Jack Bloom (later creator of PROJECT UFO), who made a few significant but minor changes, notably the removal of the clichéd and coincidental presence of Doug's parents on the Titanic passenger list.

THE TIME TUNNEL first aired in America on 9 September, 1966, one day after the first broadcast of STAR TREK. The second season of LOST IN SPACE and the third season of VOYAGE TO THE BOTTOM OF THE SEA began the following week. Allen gave script assignments to most of his regular writers from LOST IN SPACE and VOYAGE..., and they went straight to the stock footage library and then to the history books. Library footage from Fox features or foreign films was almost always



superbly integrated into the new material - the only ones not matching up very well being *One Way to the Moon* and *Attack of the Barbarians* - ensuring that viewers weren't cheated out of epic scenes by the financial realities of a TV budget.

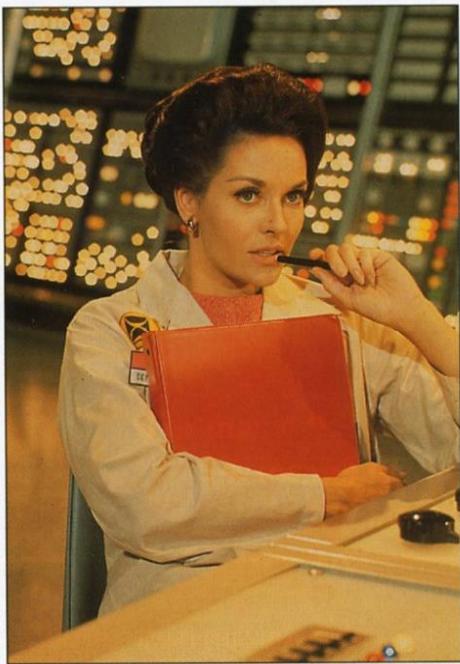
Somehow, it has become accepted wisdom that the series was a ratings failure, an assumption repeated in numerous books and articles. It wasn't. Although it only lasted one season, and ratings did decline, THE TIME TUNNEL was tentatively renewed until new management came in at ABC and cancelled all the borderline shows to demonstrate a 'new broom' mentality.

THE TIME TUNNEL was replaced by the LEGEND OF CUSTER, another 20th Century Fox show which employed a number of Irwin Allen's contributors but was quickly cancelled. LEGEND OF CUSTER (created by STAR TREK's Sam Peeples) picked the wrong time to try to produce an often unintentionally hilarious whitewashed picture of this notorious historical figure. Paradoxically, THE TIME TUNNEL had produced a far superior and factually sound portrait of Custer in the episode *Massacre*.

IN DIRECT CONTRAST TO THE EASY LAUNCHES VOYAGE and LOST IN SPACE enjoyed, THE TIME TUNNEL - scheduled to follow THE GREEN HORNET on Friday nights - had numerous obstacles to overcome. With the half-hour GREEN HORNET starting at the same time as hour-long shows THE WILD, WILD WEST on CBS and TARZAN on NBC, the dice were loaded from the start, and THE TIME TUNNEL found itself competing not only with the back end of these two successful shows but also the popular HOGAN'S HEROES on CBS and the first half of THE MAN FROM UNCLE on NBC. Consequently, THE TIME TUNNEL had four different top rated shows to take on, all of them of interest to the same target audience, and in the days before video recorders.

Yet despite all this, THE TIME TUNNEL had been firmly pencilled in for a second season, and American television has been trying to make up for its early demise ever since – Irwin Allen's extraordinary concept remains one of the most constantly revisited and resurrected television premises.

Another constantly repeated myth is that the series utilised props from LOST IN SPACE. While all the 20th Century Fox productions used the same props department, and a couple of items on display in THE TIME TUNNEL did indeed come from that direction, it's probably more accurate to say that many of THE TIME TUNNEL props turned up on LOST IN SPACE during that series' third season after TIME TUNNEL's cancellation. The LOST IN SPACE episode *Kidnapped in Space* is clearly filmed on the just-vacated TIME TUNNEL stage: the metal doors, the familiar banks of control panels, even the sound effects of Doug and Tony >



disappearing into the Time Vortex are employed! All the props on the lot were interchangeable and used by all, including many of the locations; one of the reasons the Wild West episodes of THE TIME TUNNEL looked as good as any regular western show!

Another misapprehension, provoked by a faulty reference source, is that Doug and Tony returned to the deck of the Titanic in the final episode of THE TIME TUNNEL to either be caught in a time-loop or have a second adventure there to open the second season. After Channel Four admirably made the effort to track down this 'lost scene' after a viewer's enquiry, it turned out that the sequence that started the fuss was in fact a "coming attractions" trailer for the show's summer re-runs in 1967. Happily for completists, it was duly reinstated anyway.

The last episode of THE TIME TUNNEL aired in April 1967, but its impact was immediate. Time travel stories proliferated in STAR TREK (the final shape of the Time Portal in *City on the Edge of Forever* certainly bears a remarkable resemblance to the Tunnel), LOST IN SPACE, and VOYAGE, where previously there had been none. Even MISSION: IMPOSSIBLE and THE WILD, WILD WEST explored the theme.

SINCE THE TIME TUNNEL CEASED production, very few time travel adventures have failed to be influenced by it. The 1968 turkey JOURNEY TO THE CENTRE OF TIME is such a blatant swipe of *Chase through Time*, it's a wonder that wits weren't flying. The short-lived secret agent series SEARCH, with Burgess Meredith monitoring his spies TIME TUNNEL-style, appeared in 1972, and Allen reworked the concept himself with a little less inspiration in the entertaining pilot THE TIME TRAVELLERS in the late Seventies, when a pilot film for a series based on *The Time Machine* also showed up.

TIME EXPRESS was a very short-lived series resembling the time travel forays into THE TWILIGHT ZONE, while the modestly intriguing but credibility-challenged VOYAGERS brazenly reworked the TIME TUNNEL concept even more preposterously than the original. It's good fun, but no substitute - imagine THE TIME TUNNEL as a Disney film!

Donald Bellisario's QUANTUM LEAP concerned a time travel project in Arizona that had gone horribly wrong and catapulted one of its creators irretrievably into a series of random escapades in time. While Bellisario does not list THE TIME TUNNEL among his influences for QUANTUM LEAP, and announced an intention to avoid similar stories while putting his own familiar stamp on the premise, themes in the second season opener *Honeymoon Express* and the episodes *Killin' Time* and *The Leap Between the States* will ring bells for TIME TUNNEL fans.

A series based on the film BILL AND TED'S EXCELLENT ADVENTURE(S) did not catch on, while the parallel world show DOORWAYS, a reworking of the FANTASTIC JOURNEY and OTHERWORLD school of adventuring, never got past the pilot. Most recently, SLIDERS has revived the formula

and echoed the episode *The End of the World* with its own *Last Days*, although the chief source of secondhand story ideas of SLIDERS appears to be the parallel world fan-tasies of Sixties STAR TREK.

Initially shown on BBC1 and then ITV in the early Seventies, THE TIME TUNNEL was revived by Sky in the mid-Eighties in the days when the station was a cable-only outfit, picked up by ITV for late-night (it won a Viewer's Choice slot on TVS, beating out a double-bill of BATMAN and THE MONKEES), purchased by Channel Four in a double deal with VOYAGE, and then moved over to Bravo, where it has been given pride of place in their schedules in a variety of different time-slots.

THE TIME TUNNEL IS, DESERVEDLY, ONE OF the most constantly recycled short-run series of the Sixties... so much so that as well as an honourable mention on HAVE I GOT NEWS FOR YOU, it became an object of rather lame parody by comedian Alexei Sayle in a series of weekly send-ups titled *Drunks in Time*, a lager glass replacing the more familiar hourglass.

Still, perhaps that explains why the first thing Doug and Tony always did on arrival was get into a punch-up... ■



X-PRESS

GOSSIP AND INTERVIEWS FROM THE WORLD OF THE X-FILES AUTUMN '96 #2

X-FILES SHORT- LISTED FOR 8 EMMYS

ANDERSON DOWN FOR BEST ACTRESS

THE X-FILES scored a major achievement with the announcement of this year's Emmy Awards nominations.

The awards, to be presented 8 September, are the most prestigious in American television and do not usually favour 'unusual' programming. While the predictable medical and police dramas pulled down the largest number of nominations, THE X-FILES bucked a generally poor showing by genre shows to pick up eight nominations, including its first for acting with Gillian Anderson shortlisted for Outstanding Lead Actress in a Drama Series.

The show itself is nominated for Outstanding Drama Series, and was also named for Guest Actor (Peter Boyle in Clyde Bruckman's Final Repose), Writing (Darin Morgan for Clyde Bruckman), Cinematography (John Bartley for Grotesque), Art Direction (Graeme Murray and Shirley Inget for Jose Chung's 'From Outer Space'), and both Sound Mixing and Sound Editing (for Nisei).

Series creator Chris Carter seemed genuinely surprised. "This came as a complete shock. Given the show we do, it probably comes as no surprise that I am prone to expecting



Fingers-crossed: Gillian Anderson oozes the confidence of a Forties screen goddess in this classic pose © Outline

the worst," he said.

Anderson won a Screen Actors Guild award in May and the Emmy nomination cements her status as the current 'hot' member of the X-FILES duo. "I'm ecstatic," she said. "I think every single person who has ever put two seconds into making this show what it is deserves the grace of a nomination." That could presage a long acceptance speech, but her chances of winning are

difficult to gauge. She faces prior winner Kathy Baker from the cancelled PICKET FENCES, Christine Lahti for CHICAGO HOPE, Sherry Stringfield for ER and Angela Lansbury for the defunct MURDER, SHE WROTE. Lansbury has been nominated sixteen times without a win and might garner some sympathy on what could be a last go round...

Kathleen Toth

Due to our special preview of MILLENNIUM this month, our billed update of X-FILES merchandise has been put forward to issue three of X-Press...

Gillian quashes Australian rumours

GILLIAN ANDERSON TOOK PART in several press interviews during her much-publicised summer trip to Australia, arriving just in time to prevent several bizarre rumours getting out of hand...

The word in Sydney was that Gillian had narrowly missed being a passenger on the recently crashed Air Garuda flight in Japan. "No, that is completely not true. That was a fabrication, for whatever reason I don't know. I was never supposed to come to Bali from Japan. I was going a week later than that flight from Japan to Hong Kong. I don't know where they got that from, and hopefully I'll never hear about it again."

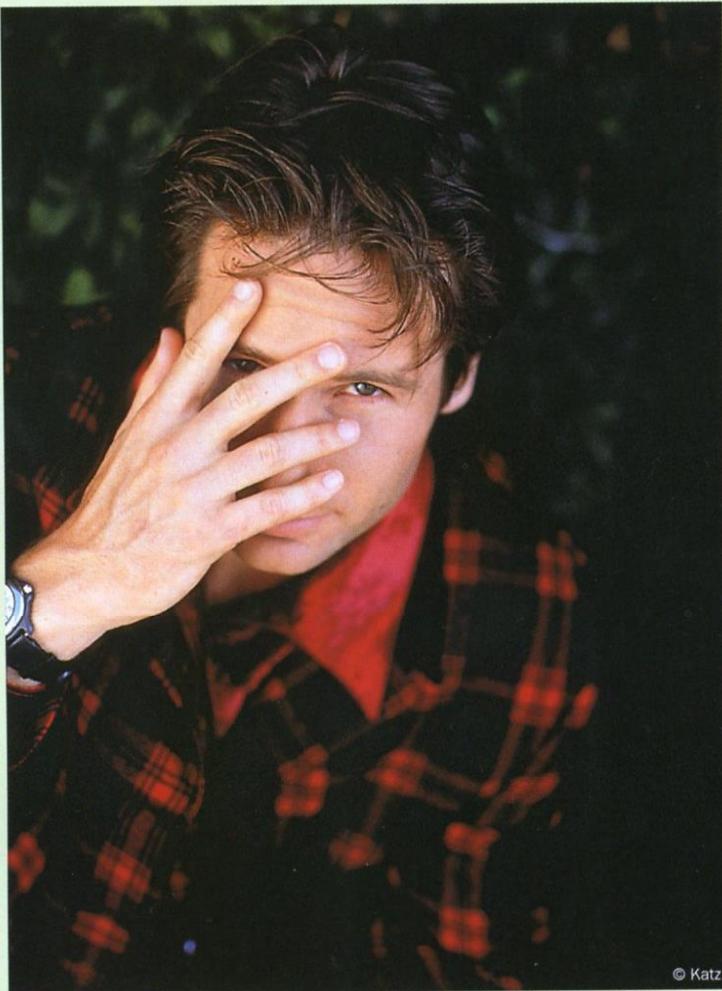
Sex in the Sky

Another rumour she was happier to quash concerned an alleged relationship with co-star David Duchovny: "I just heard about that today and, uh, that is not true [laughs]. I think it's something that's, at this moment, purely an Australian rumour."

Pressed that the rumour came from "a very well informed article" claiming that the duo had "a strong and passionate relationship" and that they were both worried that the producers would find out, she repeated, "No, it's not true. It's the same thing as the plane crash - somebody has started a rumour and it's gotten out of control."

Pausing momentarily, Gillian Anderson admirably deflected further probing questions by announcing, with a glint in her eye, "I'd hate to be having sex while going down in a plane crash. That just, you know... it wouldn't do it for me!"

Duchovny Spooked ...by his own Looks!



© Katz

DAVID DUCHOVNY HAS REVEALED a startling fact which his band of adoring 'DEBS' will find hard to believe - his perception that his face is, in his own words, "at war with itself"!

Taunted as "ugly" by his older brother from an early age and enduring chants of "Big nose" and "Big lips" throughout his schooldays, Duchovny cites the "mongrel vigour" he inherited from his Russian father and Scottish mother in his reasoning.

Clearly Duchovny - like the famous character he portrays - is on his own on this one, and the revelation is certainly at odds with America's People magazine, who recently named Duchovny one of the fifty 'Most Beautiful People' in the world.

Accepting the award, Duchovny tried to see the up-side of such fame: "If I have to suffer the indignity of being one of the 50 Most Beautiful People in order to do the movie I want to do, then that's fine," he said.

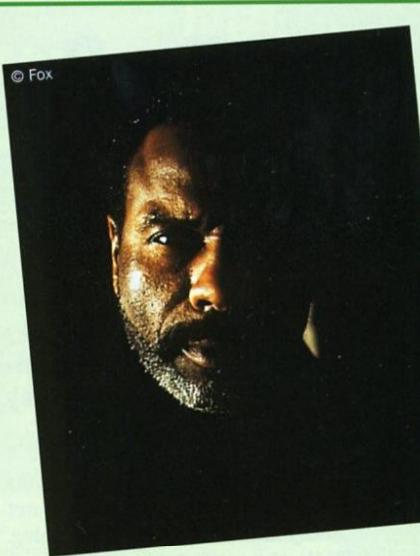
Although many British writers and filmmakers have a fascination with American gangster films of the Forties and Fifties, Wilson has set his story in the Seventies, paying homage to films of that era like *BULLITT*, *POINT BLANK* and *THE GETAWAY*.

Duchovny insisted to visitors to the set that he was not exhausted, despite going straight from *The X-FILES* season finale to *PLAYING GOD*. "I'm at the top of my game right now. It's really fun to do another rôle, to take that sharpness that I got from working everyday on the TV show, and apply it to another rôle."

Duchovny got almost no time off before reporting back to *The X-FILES* for the new season now in production, which could culminate in an *X-FILES* feature film shot in the next hiatus.

He also has a challenge for those guys at the top-rated show, *ER*. "I know I can cut people open now, let's see if they can find aliens!"

PLAYING GOD is expected to be released early in 1997.



© Fox

Duchovny Enjoys Playing God

'EUGENE' CERTAINLY IS NOT AS COOL A NAME as Fox Mulder, but David Duchovny did not mind shedding his *X-FILES* alter-ego for two months over the summer to become drug addict and illicit doctor Eugene Saunders for *PLAYING GOD*, an independent production marking the US features debut of British director Andy Wilson.

If Eugene sounds a bit seedy, he is. Some key scenes have Duchovny performing emergency surgery in bar rooms on conscious patients, aided by such crude devices as a bottle of rum, a wire coat hanger and a pocket knife. That should give you some idea that Doc Sanders' practice is quite specialized - he performs his duties for mobsters in the trenches of urban warfare.

Still in strong demand for the new season of *The X-FILES* and currently filming his new action series *LA Heat*, Steven 'X' Williams is finding himself having to juggle his commitments...

"WE'RE JUST GETTING CLOSE TO FINISHING filming the first 13 episodes of *LA HEAT*," explains Steven Williams. "I juggled my schedule to be able to fly from LA to Vancouver so I could be on the *X-FILES* set on 17 July for the first day of filming for the 4th season.

"I did all my scenes with Gillian that day and then flew back to *LA HEAT*. I then had to go back to Vancouver the following week to do a little more work there. Fortunately, we are going to be taking about a three-week break from *LA HEAT* before we start on the next set of 13 episodes, so maybe I can catch my breath!"



IT HAS BEEN CONFIRMED THAT THE PREMIERE EPISODE OF THE SIMPSONS' 1996/7 season will feature the voices of Gillian Anderson, David Duchovny and Leonard Nimoy, as Mulder and Scully turn up during strange doings in Springfield.

● Watch out for THE SIMPSONS, coming to BBC1 and DREAMWATCH - soon!

School Daze part 2

J D BUTLER WAS CHANNEL SURFING ONE night and decided to watch THE X-FILES. It was the second episode to feature that clean-cut boyish cannibal, Eugene Victor Tooms.

"I watched the part where he was standing there listening to the findings of the board that is about to release him, without a clue as to who he was. I was just about to switch the channel when he spoke, and I knew instantly."

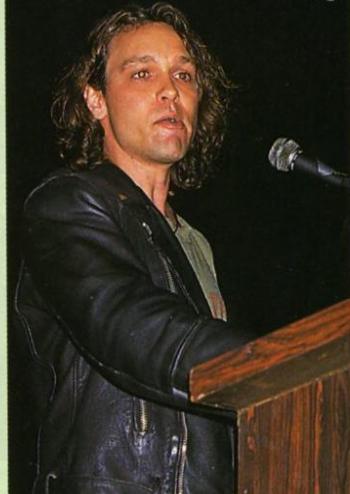
What J D knew was that old yellow eyes was his high school pal and would-be rock star, Doug Hutchison. Let's hear it for Apple Valley High School, class of... well, that's probably classified.

Doug grew up in Detroit but ended up in Minnesota for his senior year, and became pals with J D. The two of them, and two other guys, formed a band called Hot Bricks, "playing mostly Jethro Tull songs, plus some Bowie and a song or two written by Doug. Doug was the undisputed leader of the band, playing guitar and doing all lead vocals. He worshipped Ian Anderson - I think he wanted to be Ian Anderson!"

They also shared a class in Declamation where the mutant-to-be took honours with "an original portrayal of Jesus at the Garden of Gethsemene." After a Minneapolis production of Equus got rave reviews, Doug was off to pursue an acting career, "which he hoped might one day translate to a career in rock music."

J D and Doug stayed in contact for over ten years, but lost touch in the Nineties. J D still regards his high school chum as "a remarkable man who marches to the beat of his own drummer in the purest sense of the phrase." Just make sure you've had your liver before you drop by for a visit, OK?

Doug Hutchison on the convention circuit
© Albert Ortega



X-FILES-isms

ONE OF THE ATTRACTIONS OF THE X-FILES for many have been the X-ceptionally wry remarks agents Mulder and Scully make during their endless calls to one another on their cellular phones at all hours of the day and night, or to the occasional clueless outsider that enters their peculiar domain. See if you can match up these isms to the scrambled assortment of episodes in bold (answers below)...

Mulderisms:

- 1) That's a lot of flannel to be choking down, even for Big Foot.
- 2) Before anyone passes judgement, may I remind you, we are in the Arctic.
- 3) Hey, Scully, can you spare a prophylactic?
- 4) Do you think they would have taken me more seriously if I'd worn the grey suit?
- 5) I think you drooled on me.
- 6) I'm doing that as we speak.
- 7) Is there any way I can get it off my fingers without betraying my cool exterior?
- 8) I would never lie! I wilfully participated in a campaign of misinformation.
- 9) I changed it to 'Trust Everyone', didn't I tell you?
- 10) Scully... what are you wearing?

Scullyisms:

- 1) I knew there was a reason to live.
- 2) I only get five?
- 3) So what is our profile of the killer? 'Indeterminate height, weight and sex; unarmed but extremely attractive.'
- 4) Mulder, would you do me a favour? Would you smell Mr Jarvis?
- 5) For your birthday I'll buy you a utility belt.
- 6) Toads just fell from the sky!
- 7) Please explain to me the scientific nature of 'the whammy'.
- 8) Mulder, are you sure it wasn't a girlie scream?
- 9) OK, Mulder, but I'm warning you, if this is monkey pee, you're on your own.
- 10) Mulder, it's me, where are you?

Pusher, The Erlenmeyer Flask, Just about any episode, The List, Die Hard Die Verletzt, Soft Light, One Breath, GenderBender, War of the Coprophages, Revelations,

10) Those about any episode, Pusher, The Erlenmeyer Flask, Just about any episode, The List, Die Hard Die Verletzt, Soft Light, One Breath, GenderBender, War of the Coprophages, Revelations,

Autumn Tysko

X Feels the Heat

"The script I got [for Wet Wired] was originally written with X meeting Mulder and putting him on to this stuff where people are going nuts and killing their spouses and neighbours. But I just was so tied up in shooting in LA HEAT that they rewrote it with someone else because of time constraints, so I was saved for what came later. And because of that, when Mulder and X finally meet, there is this line for Mulder where he says, 'I didn't know I was working for you'. The other person becomes just my messenger."

"Of course, no one has any idea who X works for. That's always been a big thing with that character. The scene at the end where X gets into the car with Cancer Man is very interesting in that respect. We were directed to play it so that nobody knows just who is the subordinate here. We had no idea whether Cancer Man works for X or if X works for Cancer Man."

Between Wet Wired and the season finale, Talitha Cumi, X has a major fist fight with Mulder, prompting some to speculate on whether he will be going a round with Scully next year. "The only thing that disappointed me in that scene was how much of me and David they actually used. They couldn't find a stunt double for me in Vancouver, so I took William Washington - who is my stunt man on LA HEAT - up there with me, and he ended up staging most of that fight. The crew was fascinated with the work David

and I did - they kept asking if we were sure we were all right. We really went at it! I was disappointed when I saw the end product because they used more of the stunt double stuff than mine and David's."

Was Steven surprised at the Emmy nominations THE X-FILES has received this year, particularly the one for Gillian Anderson? "No, not at all. In fact, all my scenes were with her the day I was up there. She just keeps getting better as time goes on."

And what about the recent upheavals on the set with so many of the regular crew having left. Was there a sense of unease at all? "No, things were working smoothly. These people know their jobs. They have to get good people in there to pick up the slack. My friend John Bartley, who was the cinematographer on the show from the start, has apparently left to work in films, but the young man who replaced him seemed very competent. He wouldn't have been given that job unless he has the talent to get it done. And I know that Morgan and Wong will add a lot to the writing staff by coming back."

As Jerry Hardin found out as early as the first season, no ongoing X-FILES character is immortal, but is Steven aware of any fate which may await for X? "My work permit is for the whole year, so that's some indication."

More from Steven next month with our L A HEAT exclusive...

● To find out more about Steven Williams and his fan club, check out his web page at: <http://celebrity-network.com/actors/stevenwilliams>

FRAMED!

CHARLES ADLARD is well known to readers of *THE X-FILES* comic strips running in the Topps magazines. His stylised artwork has helped the magazine outlive the shelf expectancy of usual television tie-ins, and the strips have become a 'cult within a cult'. Roger Clark caught up with the artist at a recent signing in Birmingham...

DREAMWATCH: ARE YOU AN X-FILES FAN?

Charles Adlard: Yeah! I do like it. It's one of the very few things I'll record if I don't sit down and watch it.

What do you think is the key to its success?

I think it's just different from the normal TV fare. Probably because of all its darkness there isn't always a definite ending to each episode, the characters are interesting, it's well acted... Probably the mood is the main thing that gives it the edge over other genre products.

The X-FILES comic has now achieved cult status in its own right. How did you get involved with it?

I was working for Topps beforehand, doing *Mars Attacks* which will, of course, be a movie for Christmas. After I'd finished that Topps were eager to give me something else to do and they offered me *THE X-FILES*. It's as simple as that.

You seem quite young to have achieved so much in the comics field.

I don't feel that young. I'll be 30 next month! I've been working in the business for about five years and just got in the business by going around various conventions, trying to flog my artwork to various editors. I managed to get in with the *2000AD* lot by showing my stuff at a Glasgow convention and I've never looked back since.

Is it a long and complicated process creating an issue's worth of strip?

I get a script, then I pencil and ink myself. I lay it out more than just doing detailed pencils. That takes a couple of days and I courier it back to Topps where it gets lettered by John Workman. He sends it back to me, I ink it and leave it in Topps' hands for the rest of it. I don't know what happens after that.

Do you have any say in the story content, or perhaps even suggesting one yourself?

I haven't suggested anything yet, I've been so busy just doing the artwork. The last thing I'm thinking about is stories. Not saying that I will, but if I ever did get into comic writing it would be for comics property, not licensed products. They don't inspire me.

Have you been approached about the new comic coming out soon based on the actual TV episodes?

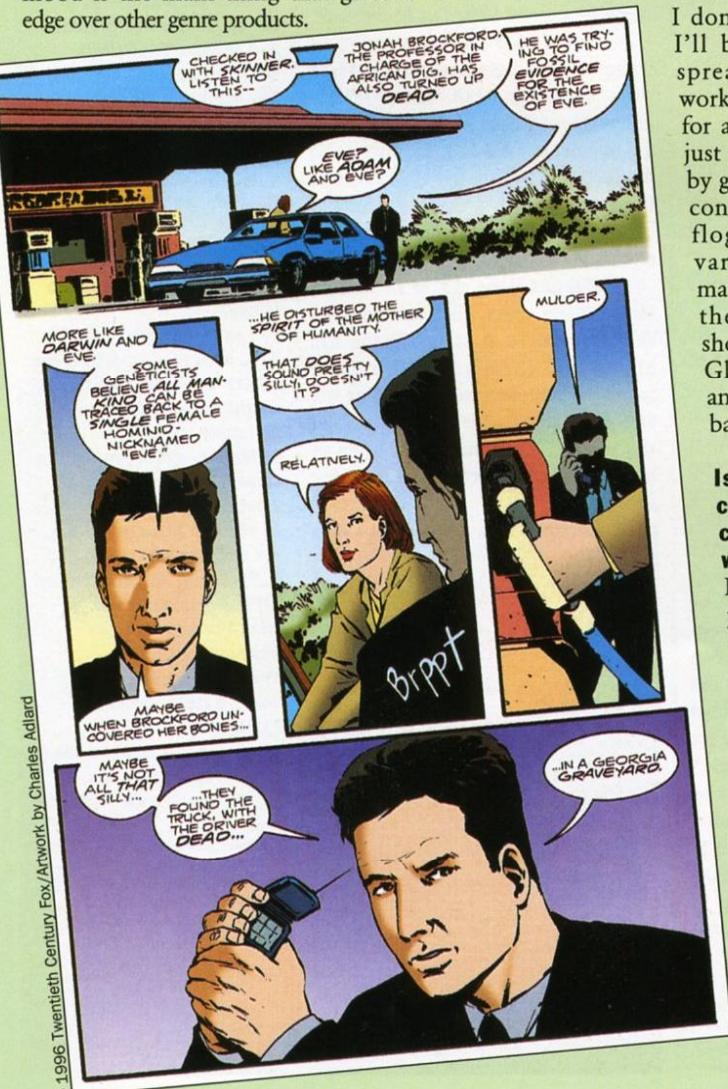
I have no interest in doing the episodic ones at all. It's hard enough to do the likenesses of Scully and Mulder and make up other things around them as it is, let alone do a repeat of the series. *THE X-FILES Digest* is being cancelled. It was an experiment that they tried and it didn't work very well so I'm doing issue three and finishing with that. So, basically, I'm concentrating on selected issues of the *X-FILES* comic. I've come off it on purpose to do other things. I've been doing *THE X-FILES* solidly for over a year and I think it's about high time that I do other things as well.

Do you work from photos or memory?

Memory. I'm not a photo-realistic artist. I'm not a likeness artist to be honest but Topps seemed to think I could cope. I think the likenesses got better over the issues just because I got used to drawing them. I prefer to try and find a language, have that in my head and draw from memory as I think it gives the characters more life than looking at photographs of Mulder and Scully and copying them straight down. It loses something in the execution there.

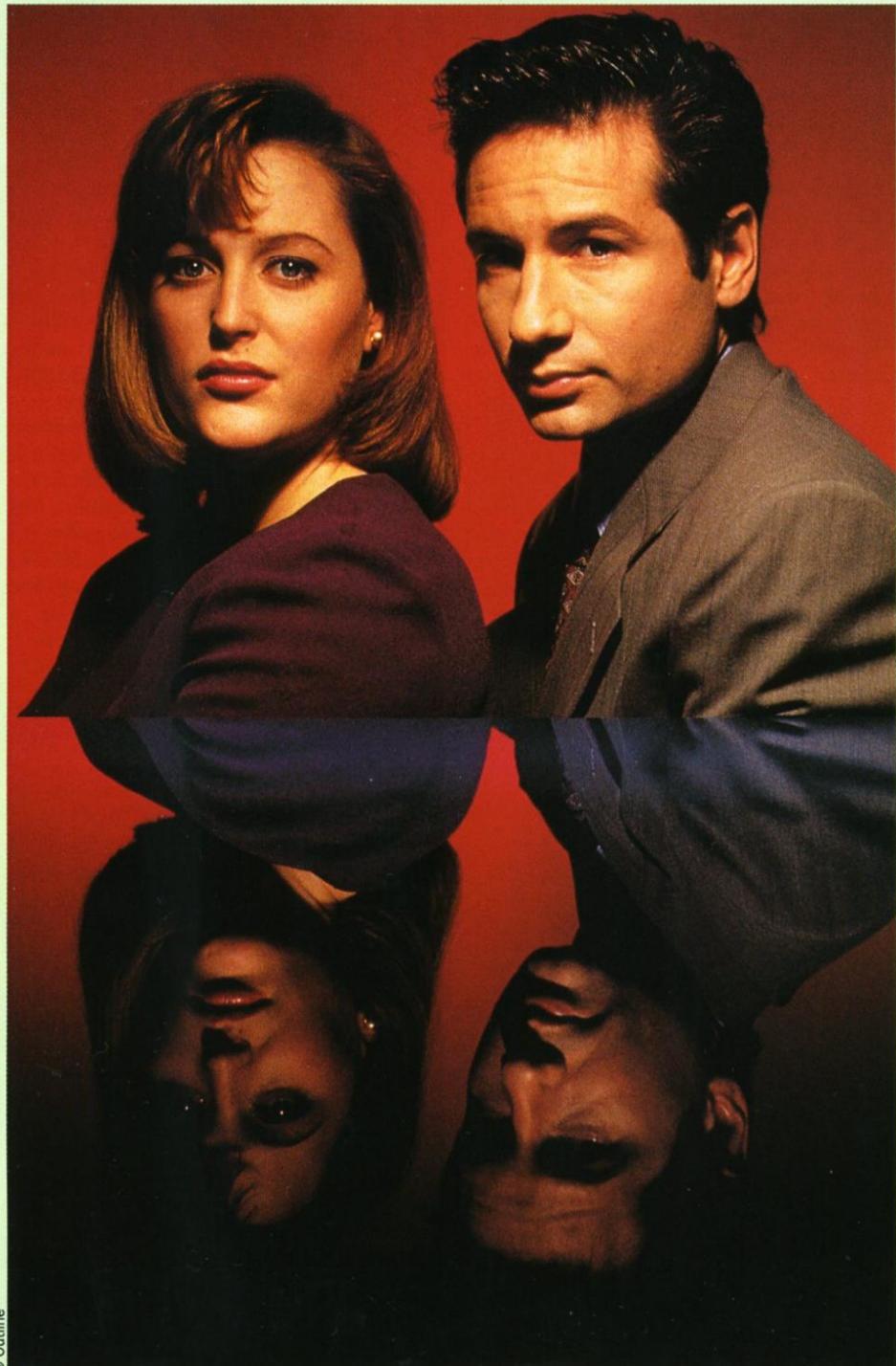
Is it unusual to find an English artist working for a high-profile American comic?

We all do it. Because the English comic scene is so small, most artists will end up working for an American company, it's just the next logical step. Just by luck I've ended up doing *THE X-FILES*. It's amazing. When I went to San Diego last year to >35



Themes of **THE X-FILES**

So here we are at the half-way mark to syndication heaven: three seasons in the bag, a fourth one confirmed, and a fifth one a pretty safe bet... 20th Century Fox have a hit, but what have we got? Respected telefantasy writer **Jon Abbot** ignores the hype, the fan hysteria and the knee-jerk backlash brigade, and takes a personal look at the story so far...



WHAT IS THE RECIPE FOR AN X-FILE? Well, the series owes a number of films, including the silly CLOSE ENCOUNTERS OF THE THIRD KIND, the even sillier COMMUNION, and the grim SILENCE OF THE LAMBS. It's one part crime thriller, one part murder mystery, one part conspiracy yarn, one part sci-fi, and one part gory horror film. In the television arena, it owes THE AVENGERS, KOLCHAK - THE NIGHT STALKER, and PICKET FENCES. It has succeeded where PROJECT UFO, SHADOW CHASERS and PROBE failed.

X-FILES stories fall into seven identifiable categories. Dominating all of them is the main plotline, involving Mulder and his family, alien DNA and Roswellian aliens that might not be. And yet, the X-FILES universe is a place where extraterrestrial life does exist. It's a place where mad scientists and their dark secrets live, and where their past deeds catch them up... where humankind's abuse of the planet fetches up horrors thought buried in the deepest parts of the ancient Earth... where secret bodies organise cover-ups of things they've found and conspiracies to conceal the things they've done... and where their carelessness, abuses, and stupidities return to destroy them... where parasitic monsters attack the human body from within and psychologically damaged monsters attack from without... where freaks of nature take revenge for their ruined lives and malevolent ghosts haunt their tormentors from beyond death. It's a world where you wouldn't want to live, perpetually shadowed and without beauty or comfort or security, and yet millions of television viewers choose to visit it every week...

THE X-FILES is as popular as ever, but has it peaked? Criticisms of the series generally tend to be misinformed, based more on the assumptions of the critic going into the series with a hostile attitude than on anything that is actually on the screen. However, those assumptions and misunderstandings can often be reinforced by the green crayon brigade - those fans who consider themselves personal spokespersons for the series and everybody working on it - and respond with shock and abuse to the mildest criticism. These aggressive hysterics are the football hooligans of SF fandom, who use pen and paper (or mouse and e-mail) to mindlessly nut in the face anyone who dares to offer a word of complaint. >

You've come a long way, baby: THE X-FILES' Pilot episode (1993) © Fox



Interestingly, it's always series that preach tolerance and individual thought and oppose conformity - STAR TREK, DOCTOR WHO, THE PRISONER, BEAUTY AND THE BEAST, and now THE X-FILES - which attract these dogmatic lobotomised loons. Their beloved series' worst enemies are in the mirror. And speaking of mirrors, the reverse images of these people are the anti-fans, the compulsive knockers who feel compelled to dislike something just because everybody else is raving about it. These people expend an awful amount of energy thinking about and writing about programmes they feel are beneath them.

So, where do I stand? I'm not an X-FILES fan. Is that heresy? Let me elaborate. I write about, enjoy and admire Good Television - been watching for 35 years, writing professionally for fifteen. And THE X-FILES is Very Good Television. It's well-cast, cleverly conceived, beautifully made, high quality entertainment. I've seen every episode at least once, many two or three times, and yet I don't much care for horror - I'm a sunshine, blue skies and flowers person, not a dark woods, torchlight, and old dark house person, and THE X-FILES is, generically, a horror show, no matter how the writers might care to delude themselves. After all, to me, psychic phenomena, ghosts and serial killers are horror material; I wouldn't like to come across any of them, and the number of deaths in THE X-FILES tends to validate that conviction. In fact, now I come to think about it, there have probably been more deaths, on-screen and off, in THE X-FILES than almost any other show I can think of (with the exception of the numerous whole spaceship crews, colonies, outposts and galaxies regularly obliterated in the supposedly 'upbeat', 'optimistic future', 'happy universe' STAR TREK!).

I'm also fascinated by - although not obsessed with - conspiracies; sorting the credible from the incredible where JFK and Roswell are concerned

intrigues me immensely, although I think many conspiracy theorists push themselves away from the truth with their speculations more often than they approach it. I like a good mystery, and having seen a lot of television in my thirty-plus years, and knowing enough about the nuts and bolts of TV to know the limits and necessities of television storytelling, it's difficult to be surprised. But THE X-FILES frequently does manage to surprise me, unlike the first season of the new OUTER LIMITS on BBC2 shown during THE X-FILES' hiatus, during which I accurately guessed the entire story and punchline of almost every episode from the pre-credits teaser. With the exception of the magnificent, mind-blowing mini-series WILD PALMS, the last series to consistently confound my expectations on the scale of THE X-FILES was the first season of the mob show WISEGUY, and before that, ST ELSEWHERE, the now

much-plundered HILL STREET BLUES, COLUMBO, and THE TIME TUNNEL, so on average I get caught out by a class act about once every five years!

Whether I am a typical fan though, I'm not sure. As with STAR TREK: THE NEXT GENERATION, and its Klingons and Borg, the elements that tend to appeal to the fans the most are the stuff that I find boring. I liked the Cigarette Smoking Man when he was more ambiguous, and I find all this business with Mulder's sister, Mulder's father, Krycek and the silly, gimmicky Mr X (a writer's short cut if ever there was one) the least interesting part of the series; I also think the creative talents made a huge mistake when they actually showed Mulder's sister being abducted in flashback, so making it 'a fact'. Mulder was much more interesting when there was the thin possibility that it actually hadn't happened quite so graphically.

But as picky as I am, there are few episodes of THE X-FILES that haven't worked for me, and many that I consider superb pieces of well-written, brilliantly

performed, and methodically constructed television - Eve, Beyond The Sea, Darkness Falls, The Host, Red Museum, Excelsis Dei and Soft Light among them - and although I agree that Ghost In The Machine was weak, I'm actually far less critical of episodes such as Shadows, Space, and Fire than many people closer to the show. I thought they were tight, well-crafted and tension-filled episodes. I'm less impressed with shows in which the events are garbled and confused, especially those that will put off the casual viewer, such as Little Green Men, Duane Barry, Ascension and 3. Not being the sort of viewer who relishes reading the storylines beforehand, I don't mind admitting that I didn't always know what was going on. The occasional, casual, mainstream viewer is entitled to clarity, and THE X-FILES fails to deliver at its peril. So, how about those seven categories then?

Bang up to date with Talitha Cumi (1996) © Fox



Aliens

THE PILOT CONCERNED ITSELF WITH THE classic alien abduction fantasy of sinister implants, a theme that resurfaces throughout the series during the plotline involving Dana Scully's second season 'abduction'. Who could forget that classic scene where the exhumed coffin reveals a decomposing alien corpse, or the great red herring moment in which sceptical Scully is temporarily swayed by what turns out to be mosquito bites? Scenes like this are what have made *THE X-FILES* a mainstream hit.

As the series progresses, it looks increasingly certain that Scully's abduction was one engineered by earthbound dark forces creating hybrid humans. In the second episode, *Deep Throat*, the military are using alien technology pillaged from crashed UFOs to create superior aircraft... but the employment of that technology is taking its toll on the all-too-human pilots. This is classic saucer mythology, but cleverly, the writers give us not earnest UFOlogists as witnesses, but a couple of doped-up teenagers. This episode also demonstrates the series' invaluable tendency to strongly delineate even the most minor characters. The army wives, one desperately and primarily concerned with the health and safety of her husband, the other a blinkered flag-waver almost subconsciously participating in a cover-up herself, are the sort of character pieces that ground the series' fantastic events in reality.

Conduit, the fourth story, again concerns itself with abduction by aliens, this time involving a young girl spirited away in exactly the same way as Mulder's missing sister. It transpires that the girl's mother was also an abductee. Once again, each and every character is given a real and recognisable persona; *STARMAN*'s Michael Cavanaugh guest stars in his usual niche as town sheriff.

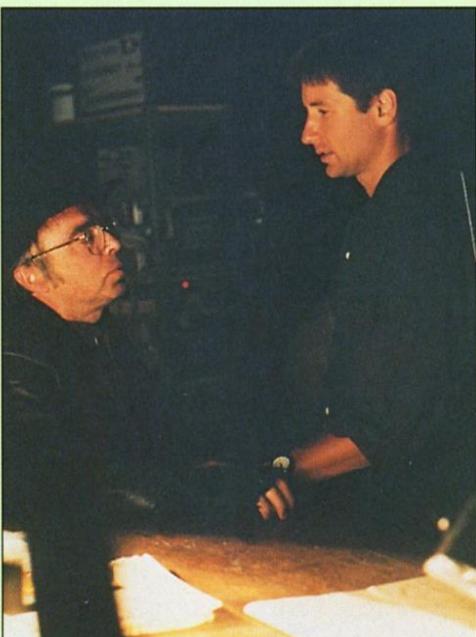
These three episodes set the scene for all the 'alien encounters' episodes to follow. *Space* stands alone in *THE X-FILES*' alien arc, and is one of the few episodes - alongside *Fallen Angel* - that genuinely confirms extraterrestrial intelligence without the fallback of government experimentation or conspiracy; a ghostly creature is sabotaging the space programme for reasons known only to itself, and hitches a ride to Earth *QUATERMASS*-style in a yarn reminiscent of episodes of *VOYAGE TO THE BOTTOM OF THE SEA* and *GREATEST AMERICAN HERO*. Some commentators consider this to be one of the weaker episodes, but it's one of my personal favourites, offering a splendid guest performance from Ed Lauter and some great low-key characterisation for the series' leads as the 'little boy' in Mulder emerges. It's surprising the fans aren't so keen on this one, because it offers some wonderful and affectionate character stuff between Mulder and Scully. My only complaint was that the reference to the still quite recent Challenger disaster was in dubious taste.



Allens in Season One: E.B.E. © Fox



Allens in Season Two: Little Green Men © Fox



Allens in Season Three: Paperclip © Fox

Fallen Angel sends Mulder scurrying to the site of a freshly crashed UFO, where the military are being bugged by an invisible energy force and a splendidly observed UFO nut with a Dark Secret. Elements of the invisible monsters of *PREDATOR* and *FORBIDDEN PLANET* are mixed with more Roswellian influences as the episode makes its way to a distinctly *INVADERS*-style finish, with everybody rushing onto the scene behind Mulder just as the spectacular alien activity ceases.

E.B.E. has more fun at the expense of the Nut Contingent, introducing three creepy recurring characters, obsessive paranoid conspiracy theorists deliberately set up to look pathetic next to the now normalised Mulder. An old trick of Seventies cop shows was to legitimise the anti-establishment go-it-alone loner antics of the hero by pitting him against extremists who had taken the gung-ho vigilante antics of the lead to their logical conclusion, but in doing so had 'stepped over the line'. Every TV or film cop series has at least one of these episodes, the most easily found example being the second Dirty Harry film, *MAGNUM FORCE*, which attempted to defuse the heavy handed accusations of fascism from some quarters in just this way. The long-haired jerk of *Fallen Angel* and the paranoid nerds who provide Mulder with information from their Lone Gunman magazine (named after the feeble and highly dubious official version of events offered for the Kennedy assassination) provide exactly the same function for the otherwise dodgy Fox Mulder, making him look sensible and credible in comparison.

The last 'aliens among us' story of the first season is *The Erlenmeyer Flask*, which sets us up for events in the second season just as the second season's *Anasazi* sets us up for events in the third. It also brings us full circle with the pilot.

Sadly, the second season started with a damp squib, the near-incomprehensible *Little Green Men*, which concerns itself with the efforts in the Seventies to contact extraterrestrials with musical codes, messages that might some day be returned by hopefully friendly alien life forms. Starting with the intriguing notion that a message comes through after the project is long forgotten and abandoned, the solo Mulder (Anderson now taking a pregnancy-enforced back seat in the proceedings) is put on the trail by a friendly senator (Raymond J Barry), who has appeared out of nowhere in Mulder's scheme of things and is irritatingly named Richard Matheson after the noted TV fantasist and *KOLCHAK* scribe of the same name. From hereon, the 'alien abduction' storyline becomes more about conspiracies and cover-ups than any specific extraterrestrial/UFO theme, although the third season episode *José Chung's 'From Outer Space'* has some fun with the clichés of UFO mythology. It's a brave and confident show indeed that dares to mock a segment of its audience so ruthlessly!

Cover Ups/Conspiracies

ASIDE OF THE ONGOING SUB-PLOT INVOLVING Mulder's family and Scully's abduction, THE X-FILES has offered a string of other dirty little secrets involving nasty government experiments.

Eve is a superb 'cloning' story that twists and turns through a fascinating series of shocking revelations (sadly, the writer, Ken Biller, was poached by STAR TREK: VOYAGER before he could provide more of the same.) This one hits home not just for the endless twists and turns in the plot, but the idea of both Mulder and Scully being led around by the nose as they both make a continuing series of completely wrong assumptions.

In *The Erlenmeyer Flask*, we discover that the government has been trifling with extraterrestrial DNA from callously executed Roswell-style aliens, a story which develops further in the second and third seasons, while *The Lone Gunmen* are on hand for the over-complicated *Blood*, which tries to incorporate far too many favourite themes of the conspiracy theorists into one garbled story. Consequently, three potentially good stories - crop-spray pollution, crack-up kill sprees, and subliminal suggestion - are all squashed into one conspiracy theorist's wildest fantasy.

The following episode, *Sleepless*, also misfires, taking the potentially fascinating theme of sleep-deprivation and turning it into a silly *Captain America*-style yarn about super soldiers and Vietnam post-traumatic stress. This episode introduces double-agent Krycek (Nicholas Lea) and the rather desperate gimmick of Deep Throat replacement Mr X (21, *JUMP STREET*'s Steven Williams), who turns up whenever the script needs a kickstart. Both Krycek and Mr X play a significant role in the *Duane Barry/Ascension* two-parter that follows, a confusing and worryingly heavy-handed escapade covering for Gillian Anderson's pregnancy-enforced absence. *Soft Light* is a conspiracy/cover up in the making as a scientist who has accidentally turned his shadow into a lethal anti-matter weapon is imprisoned by the government to be studied as a potential source of military might.

Mid-Season Two we are offered the linked *Colony* and *End Game*, which continues the clone conspiracy yarn that ties in with the Cigarette Smoking Man and his alien experiments with the aid of a shape-shifting bounty hunter - so far, the series' biggest stretch in the credibility department and most likely the basis for this coming season's X-FILES rip-off *THE PRETENDER*. This storyline features the return of abductee Samantha Mulder and introduces Peter Donat (the only good thing about *TIME TRAX*) as Fox Mulder's father.



Cover Ups/Conspiracies in Season One: *Eve* © Fox



Cover Ups/Conspiracies in Season Two: *Ascension* © Fox



Cover Ups/Conspiracies in Season Three: *Piper Maru* © Fox

Anasazi ends Season Two in a cliffhanger which has Mulder trapped in a burning boxcar full of alien-looking corpses buried in the desert out in Navajo country. This turns out to be a bit of a fiddle, and even brings in a load of corny Native American mysticism as seen in just about every US TV season somewhere for the last 25 years. Fortunately, in *The Blessing Way* and *Paper Clip*, the story quickly develops into an unfolding tale of paranoia, barbarism, abuse and betrayal involving all the series' major characters that credibly elaborates on themes that have dogged the series since its opening episode. A number of revelations occur during this story, but the complete picture is still far from finished.

The ongoing story reaches new heights of complexity during the events of two further two parters, *Nisei* and *731*, and later, *Piper Maru* and *Apocrypha*. By the time the third season ends with *Wet Wired* and *Talitha Cumi*, one is left with two distinct impressions: that the writers are making this up as they go along; and, that they may have painted themselves into a corner! It will be interesting to see whether this ongoing saga ends with a series of devastating revelations and dazzling denouement, or climaxes in cataclysmic PRISONER/ QUANTUM LEAP-style confusion...

Serial Killers

IN A STORY THAT OWES MUCH TO THE TWO KOLCHAK TV movies *THE NIGHT STALKER* and *THE NIGHT STRANGLER* - creator/producer Chris Carter's acknowledged source of inspiration for Victor Eugene Tooms - Mulder and Scully pursue a malevolent green-eyed weirdo who has survived over the centuries by periodically emerging from his nest to devour the livers of five unfortunate victims every 70 years. Able to enter locked rooms by a genetic deformity that enables him to squeeze his body through entrances normally far too small for humanoid life forms, he could almost justify his deeds as the natural desire to feed to stay alive, except that he clearly enjoys his work so much! As all this is far too preposterous for the army of social workers, psychologists and assorted do-gooders to believe in *Squeeze*, Tooms (Doug Hutchison) is able to resume his nocturnal snacking in the sequel *Tooms*.

Before this, Mulder and Scully encounter the demonic clone twins known as *Eve* (Erica and Sabrina Krievens), the sadistic human torch Cecil L'Ively (Mark Sheppard), a mean-spirited Brit who has the ability to control Fire, and the deranged SILENCE OF THE LAMBS-type psychic Luther Boggs (Brad Dourif) of *Beyond The Sea*, who, in a rôle-reversal, is helping believer Scully and cynic Mulder track another sicko with his powers of clairvoyancy.

There is also the weak and silly *Genderbender*, in which the killer of five individuals in the bedroom is the result of an extraterrestrial murderer with the ability to change sexes. All the potential of this



SEASON ONE

The Pilot
(aka X Marks The Spot)
Deep Throat
Squeeze
Conduit
The Jersey Devil
Shadows
Ghost in the Machine
Ice
Space
Fallen Angel
Eve
Fire
Beyond the Sea
Genderbender
Lazarus
Young at Heart
EBE
Miracle Man
Shapes
Darkness Falls
Rooms
Born Again
Roland

SEASON TWO

Little Green Men
The Host
Blood
Sleepless
Duane Barry (Part 1 of 2)
Ascension (Part 2 of 2)
One Breath
Firewalker
Red Museum
Excelsis Dei
Aubrey
Irresistible
Die Hard Der Verletzt
Fresh Bones
Colony (Part 1 of 2)
End Game (Part 2 of 2)
A Fearful Symmetry
Dad Kain
Hamburg
The Calusari
F. Ennasulata
Soft Light
Our Town
Amatsu (Part 1 of 3)

SEASON THREE

The Blessing Way (Part 2 of 3)
Paper Clip (Part 3 of 3)
DPO
Clyde Bruckman's Final Repose
The List
2 Shy
The Walk:
Obbligato
Nisei (Part 1 of 2)
731 (Part 2 of 2)
Revelations
War of the Coprophages
Sayy
Grotesque
Piper Maru (Part 1 of 2)
Apocrypha (Part 2 of 2)
Pusher
Tesos dos Bichos
Hell Money
José Chung's 'From Outer Space'
Avatar
Quagmire
Wet Wired
Taitha Cumni

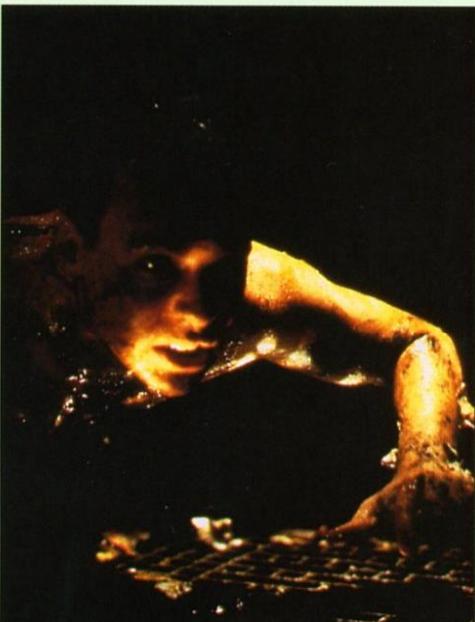
promising idea, alongside the clever notion of making the sex killer a member of a puritanical religious sect, is completely thrown away by obvious and predictable plotting and the tired revelation (see also THE PEOPLE, STRANGE INVADERS, and TWILIGHT ZONE's *Valley Of The Shadow*) that the Amish-like self-exiles are extra-terrestrials. The whole sorry spectacle climaxes with underground cavernous antics recalling the gloriously bad Empire sexfest BREEDERS, and finally self-destructs with the corniest (literally) final scene ever groaned at.

Following the events in the third season opening storyline and the very ordinary DPO, THE X-FILES segues into a spate of serial killer yarns in some of the sickest and most disgusting stories the writers have yet come up with. *Clyde Bruckman's Final Repose* is THE X-FILES at its best, vastly superior to the increasingly silly 'Cigarette Smoking Man/alien experiments' twaddle that seems to dominate the attention of the fans, and starring Peter Boyle as a sad, lonely, inconsequential man haunted by psychic powers he neither understands or wants and exists with grudgingly, not having either the desire or the imagination to put them to any great use. When he experiences a psychic rapport with a demented serial killer who is plucking the eyes and entrails out of a series of phoney spiritualists he is disposing of, he reluctantly offers the police information and, of course, becomes the prime suspect through his clumsy revelations of things he shouldn't know.

Bruckman is a life insurance salesman, who, in a blackly wicked scene, is shown persuading a young couple that - he can assure them - life insurance really should be much higher on their list of priorities as they embark on what will be, for the poor husband, clearly a very short term as father and provider! This is contrasted hilariously with a vicious send-up of the sort of psychic fraud who finagles his way into police squad rooms to come up with pretty safe and vague 'predictions' in the form of The Stupendous Yappi, a smooth-talking phoney with the imagination but not the ability. Mulder, who sees through the silly Yappi immediately, realises Bruckman is a genuine clairvoyant, while Scully, of course, will have none of it.

As creepy as the serial killer storyline is, the dumbfounded Bruckman, brilliantly essayed by Boyle, makes this episode heartbreakingly funny amidst a constant display of sick humour. The excellence of this episode and the earlier and similarly themed *Beyond The Sea* has not been lost on Carter; themes explored in both episodes are heavily in evidence in his forthcoming new series MILLENNIUM.

ZShy is equally perceptive, and a little unkind for being so, picking as it does for its victims a parade of unhappy women overeagerly looking for male companionship, and portraying them with ruthless painful credibility. Indeed, so successfully are these sad women drawn that the series' makers felt compelled to kill off a



Serial Killers In Season One: *Tooms* © Fox



Parasites In Season Two: *The Host* © Fox



Serial Killers In Season Three: *Oubliette* © Fox

condescending sexist male cop as compensation! The killer is classic gross-out X-FILES material, a smooth charmer who sucks the fat out of his victims with a killer smooch that leaves his hopeful, hopeless dates fizzing skeletons covered in leftover gunk! Mulder and Scully quickly determine that the victims are being pulled from an Internet lonelyhearts page and send out a warning to the site that shows up on the screen of the killer's latest victim at precisely the worst moment possible for a tense and gripping will-she-won't-she climax of mounting hysteria. There are echoes of *Squeeze/Tooms* in this story in as much as the killer performs his grotesque murders to survive, and yet is evil and manipulative and clearly enjoying his 'curse'. Remember, he gloats, the dead are no longer lonely.

Following the equally unpleasant *The Walk* (see 'freaks of nature' on page 33) we are offered the creepy child-abducting pervert of *Oubliette*, a distressing tale of child kidnapping in which Mulder seems remarkably soft on the selfish woman who suffered a similar ordeal as the kidnapper's latest victim but will not exploit her psychic link with the girl to assist in her rescue until a final act of self-sacrifice when it is almost too late. In *Grotesque*, that old alibi of the insane - 'voices made me do it' - turns out, with typical X-FILES audacity, to be true when the murders continue after the perpetrator is arrested.

Parasites

THE X-FILES LOVES ITS PARASITES, AND THE more gruesome and disgusting the better. Among those seeking host bodies in the goriest strand of X-FILES stories have been the ugly, nightmarish creatures in the first season's *Ice* and the second season's *Firewalker* (as similar in story as they are linked by title), and the memorable *The Host*, described by some as THE X-FILES first 'monster' episode.

Ice is the most cynically derivative X-FILES episode to date, being an obvious swipe of THE THING by way of ALIEN, with precedents set by THE OUTER LIMITS (*The Invisibles*) and STAR TREK: THE NEXT GENERATION (*Conspiracy*). Jeff Kober, who played a dehumanised war machine in both CHINA BEACH and EARTH 2, and Xander Berkeley, who met a grim fate in TERMINATOR II, provide sterling support in a tense and scary episode set almost entirely on one Arctic base set. Carter and his people must have liked it because they did the whole thing again the following season in *Firewalker*, which, bearing in mind the predecessor took place in snow and ice, thoughtfully dropped the cast into the heart of a volcano, presumably in the hope that the same plot would consequently look completely different. *The Host*, following as it did the disastrous second season opener, assured viewers that the opening turkey was just a glitch: it's a shameless monster mash with lots of sudden shocks and disgusting demises.

Eco-Horrors

DARKNESS FALLS DEALS OUT DEATH TO loggers and eco-terrorists alike, and will admirably have no truck with the selfish extremes of either party as it slowly wipes them out, courtesy of a swarm of prehistoric bugs released when an ancient tree is felled. Researched and written without bias by Carter, the episode is a model example of how to deal with issue-led drama without preaching and posturing and taking sides, as the two warring factions destroy each other through their inability to remove their respective blinkers, Carter encourages viewers to consider the issues while dealing out the required number of shocks alongside some excellent Mulder and Scully characterisation that far transcends the clichés of most TV teams.

It seems we can thank Chernobyl for *The Host*, while *Red Museum* offers a loony vegetarian religious cult provocatively setting up residence in the middle of a thoroughly aggravated cattle country; subplots feature a child-molesting pervert, a certain crew-cut assassin, assorted rednecks and teen yobboes, and that elusive alien DNA again. The story, initially intended to cross over with fellow weird-show *PICKET FENCES* until the success-proof CBS network nixed it, ties up with the ongoing 'alien DNA' sub-plot.

Killer cockroaches from space are the tongue-in-cheek subjects of *War Of The Coprophages* which has loads of fun at the expense of Mulder, Scully, and audience alike with comic touches, red herrings, visual gags, and a classic scene with Scully trying to play cop in a stressed out supermarket.

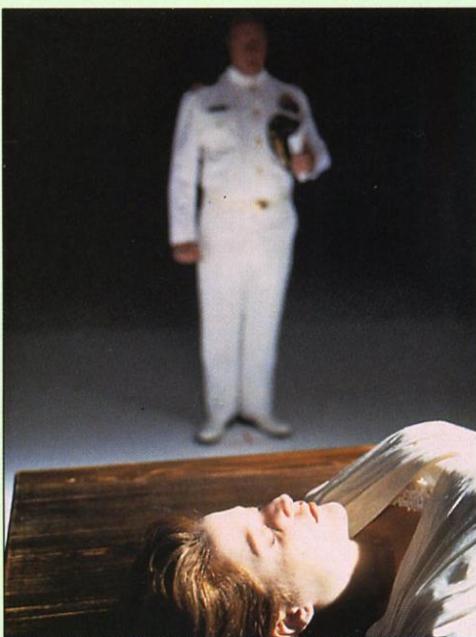
Reincarnation

THE EVER POPULAR REINCARNATION THEME first appears in episode six of THE X-FILES with the underrated *Shadows*, in which a loyal young secretary is protected by the poltergeist-like spirit of her murdered boss as he cleans his slate with his enemies. Writers Glen Morgan and James Wong claimed they never much cared for this one, but they've captured the insular environment of the office remarkably well. In *Lazarus*, the spirit of a dead criminal enters the comatose form of the FBI agent injured during his capture, while in the thematically similar *Young At Heart* which immediately follows, the spirit of a murderer apprehended by Mulder in his pre-X-FILES days returns from the grave to methodically bump off everybody involved in his case. Both stories are adequately told, but pretty routine souped-up cop show stuff for a series of THE X-FILES' calibre.

In *Born Again*, a little girl is possessed by the spirit of a wronged police officer set up by his colleagues and begins bumping off the corrupt cops who betrayed him. Absurdly, the officer's revenge crusade ends abruptly when



Reincarnation in Season One: *Lazarus* © Fox



Reincarnation in Season Two: *One Breath* © Fox



Eco-Killers in Season Three: *War of the Coprophages* © Fox

Mulder asks him to please stop. Okay, says the ghost, and leaves. Despite some nicely observed, and in some cases even original, shock moments, these episodes tend to be the most flawed and unconvincing episodes of the first season, their content bordering on the predictable and mundane. *Born Again* also suffers from 'David Vincent Syndrome', so named after the luckless hero of Sixties sci-fi classic *THE INVADERS*, whereby Scully comes dashing round the corner just as the paranormal phenomena of the week stops performing (see also *Fallen Angel* for a similar brazen example). At times, Mulder must feel like the unhappy owner of Chuck Jones' famous singing frog. *Roland* is by far the silliest of the crop, with a retarded janitor turning out to be the secret brother of a scientist at the research centre where he swings his mop. The scientist has since died in a car crash, and his disembodied head now controls his weirdo sibling from a secret cryogenic chamber.

Scully herself returns from the dead in Season Two's *One Breath*, which has some nicely done dream sequences and a so-obvious-with-hindsight twist ending involving a guardian angel figure. Inherited memories are the theme of the episode *Aubrey*, in which a policewoman is lead to the half-century-old corpse of an FBI agent who was pursuing a serial killer, now a nasty old man, while institutionalised prison brutality and a man who just will not die make up the prime ingredients of *The List*, a confused and mundane story of revenge by a convict who outstays his welcome. Series creator Chris Carter, writing and directing here, piles on the gore effects for shock value, but taken away it just reveals yet another very ordinary story of reincarnation and retribution.

THE X-FILES doggedly keeps returning to this theme but has yet to offer any new twists or insights into what is essentially a very familiar plot.

Freaks of Nature

THE X-FILES' FIRST 'FREAKS OF NATURE' STORY, *The Jersey Devil*, also owes much to themes explored in *KOLCHAK - THE NIGHT STALKER*, with the authorities covering up or ignoring the more fantastic evidence presented to them to protect economic interests. Here, Mulder and Scully pursue a female darkside of Mowgli, as they follow the gruesome trail of a cannibalistic beast girl hiding out in the woods near Atlantic City. Like most of the first season episodes, this boasted what has become a standard cliché of the show; the 'it's-not-over-yet' twist ending that leaves trouble brewing for future episodes. Despite this trademark, only *Squeeze* has produced a sequel, and that ignored the original's closing frisson suggesting Tooms' impending escape to have the menace released instead by the authorities.

Many of the series' multiple murderers also fit into this rapidly growing category, including the far less sympathetic firestarter Cecil L'Ively of *Fire*, a sadistic arsonist capable of inducing spontaneous combustion around his luckless victims (one chilling scene has him ominously toying with a young boy as he shows off his parlour tricks), and the deranged clairvoyant prisoner bargaining for his freedom in the disconcerting *Beyond The Sea*, who, in one marvellous sequence, is tormented by a corridor of ghosts representing his tormented innocent victims. The self sex-changing mutant of *Genderbender* is revealed to be an extraterrestrial misfit in the idiotic closing scenes of that particularly lame episode, while *Miracle Man* has fun with pseudo-religious imagery as it explores the perverse and desperate environment of evangelist roadshows.

Shapes is a good old-fashioned, slightly disappointing, straightforward werewolf story, whichever way you look at it, in which we learn that the very first X-File was a lycanthropic one. The disastrous *3* offers up vampires in an incomprehensible plot that looks like it was edited with a shredder and an electric fan.

Adolescent angst and pubescent infatuation is the subtext of the slight *DPO*, a very routine paint-by-numbers yarn. There's no problem following this story, which features Giovanni Ribisi, sit-com kid from *My Two Dads*, as a simple-minded teenage lout with the ability to absorb and throw lightning around. Not a particularly enthralling episode, but it looks like Michael and Joey were right not to trust that kid after all! Again, the notion of special powers being ignited by the flame of adolescence is not a new one, the most prominent example being *CARRIE*.

Determined to outgross *Clyde Bruckman's Final Repose* and *2Shy*, the writers offer up a limbless paraplegic in *The Walk*, who, although confined to a military hospital bed, is spitefully taking revenge on all those who were around him when he became disabled through a form of *Doctor Strange*-style astral projection, so intent is he on having the people he hates stay alive to join him in his living hell. His very disability is his alibi, and his ability to leave his earthly shell in spiritual form for a spot of out-of-body sadism every so often is something only Mulder suspects. This is a remorselessly nasty and downbeat episode, not least because the bitter young man successfully completes his mission.

The same victory is afforded the supposedly dead convict who has written *The List*, a catalogue of intended victims consisting of those people who did him wrong when he was alive. *Pusher* provokes recollections of the persuasively hypnotic Purple Man of the old *Daredevil* comics, who could effortlessly compel anyone to do exactly as he liked; this fellow is responsible for a series of contract killings which have all been recorded as suicides — which in turn provokes memories of the classic *OUTER LIMITS* episode *The Special One*.



Freaks of Nature In Season One: The Jersey Devil © Fox



Freaks of Nature In Season Two: 3 © Fox



Freaks of Nature In Season Three: The Walk © Fox

Miscellaneous

SOME X-FILES ARE SO BIZARRE THEY DON'T fit into any category. *Ghost In The Machine* is a rather banal and straightforward 'mad computer' story of the kind popularised in the films *THE FORBIN PROJECT* and *2001: A SPACE ODYSSEY*, and later rehashed in episodes of *THE BIONIC WOMAN*, *THE NEW AVENGERS* and *PROBE*. *Excelsis Dei*, on the other hand, defies categorisation for being so bizarre, concerning as it does the effect of hallucinogenic drugs on the patrons of an old people's rest home: the magic mushrooms rejuvenate the old folk to the point where a mean-spirited nurse is raped by an invisible force. The idea of rape as punishment is an unusual one to get past the network censors. *Irresistible* is anything but, detailing as it does the sick behaviour of a death fetishist (Bruce Weitz of *HILL STREET BLUES* and *ANYTHING BUT LOVE* guest stars), while *Die Hand Die Verletzt* tells of Satanism, murder and false memory syndrome in a New Hampshire high school.

There's more suspected Satanism in *Syzygy*, a sort of *BEVERLY HILLS 666* that ruthlessly dispenses with a series of young men in a succession of gory set pieces, again strongly reminiscent of *CARRIE*. There are lots of wonderfully silly humorous touches threatening to spill *Syzygy* into killer cockroach comedyland, including the adolescent behaviour of the two teenage temptresses ("Hate him, hate him, never never date him!"). Add to this an amusing sub-plot involving a frenzied bunch of pinhead vigilantes provoked by astrological inevitability to turn up at the home of an unfortunate townsperson who, while innocent of the charges levelled against him, just happens to be trying on a fetching collection of feminine accoutrements when the lynch party calls round. It's also fun to watch the law of averages finally catch up with the near-celebrity Fox Mulder, and Scully's irrational response to same, all of it possibly, but only circumstantially, accredited to the moon madness.

Fresh Bones is a mediocre voodoo yarn guest starring Daniel Benzali of *MURDER ONE* notoriety, while *Fearful Symmetry* begins with an invisible elephant rampage and goes steadily downhill into supermarket tabloid territory from thereon! After this, Mulder and Scully interviewing a sign-language educated gorilla about his alien abduction seems par for the course. Are aliens abducting animals too? Hopefully they'll steer clear of the poultry infected with a BSE-style brain disease that provokes homicidal behaviour in *Our Town*, where some of the local yokels are avoiding the dilemmas of free-range or regular by indulging in cannibalism. The organ harvesting going on in Chinatown in *Hell Money* pales in comparison.

Dod Kalm is a rather silly story in which Mulder and Scully age rapidly and then, absurdly, return to normal. As David Duchovny himself has pointed out, this scenario is hardly new. Should THE X-FILES

be indulging in stories more familiar in LOST IN SPACE and STAR TREK? At least a dozen series have already done a Loch Ness Monster story and Quagmire even dares to tack on the traditional ending, while Avatar takes us back to KOLCHAK country for a succubus story built around the character of Skinner.

The Calusari is THE X-FILES' answer to THE EXORCIST and THE OMEN; like most American TV, THE X-FILES is not adverse to plundering movies for concepts, and titles such as ALIEN, PREDATOR, BUG, POLTERGEIST, SOYLENT GREEN, OUTBREAK and THE THING also come to mind as not-too-subtle reference sources. The trick, as they say, is to find a new way to do it. There is also a strong religious subtext to *Revelations*, which concerns itself with the interminable stories of stigmata, the appearance of unexplainable wounds in the hand supposed by the religious to represent the crucifixion of Jesus Christ.

And having reworked classic vampire and werewolf plots, it was only a matter of time before THE X-FILES does the standard 'mummy's curse' yarn with *Teso Dos Bichos*, albeit ending in the rats 'n' cats genre. Gillian Anderson regards wrestling with a phoney furball as her personal X-nadir!

and finally...

JUST AS THE ORIGINAL STAR TREK INSPIRED, either directly or indirectly, a swarm of likeminded shows - SPACE: 1999, BLAKE'S 7, BATTLESTAR GALACTICA et al - so THE X-FILES has provoked a succession of wannabes trying to ride the wave of increased interest in the paranormal, including...

- ◆VR5: A young woman with the power to enter virtual reality is recruited by a secret organisation involved in her father's pioneering research...
- ◆STRANGE LUCK: A photo-journalist with the uncanny ability to be in the right place at the right time tries to uncover the mystery surrounding his supposedly deceased family...
- ◆AMERICAN GOTHIC: A small town is dominated by its supernaturally evil and demonic sheriff...
- ◆THE SENTINEL: Although more in the spirit of THE CHAMPIONS or THE SIX MILLION DOLLAR MAN, this cop show's timing puts it firmly in the style of THE X-FILES and MILLENNIUM. Richard Burgi stars as a cop with super-hearing and super-vision.
- ◆THE KINDRED: Various covens of vampires are alive and well in the present day...
- ◆DARK SKIES: Two government employees uncover a long-running cover-up involving extraterrestrial contact...
- ◆THE PRETENDER: A man with the power to assume other identities is exploited by a government agency...
- ◆MILLENNIUM: Psychic ex-FBI man pursues serial killers and other extraordinary threats to society as a member of a covert organisation...

However, the one obvious drawback all the imitators suffer from is the absence of Mulder and Scully - a Steed and Emma for the Nineties. In the meantime, X-FILES mania marches on... ■



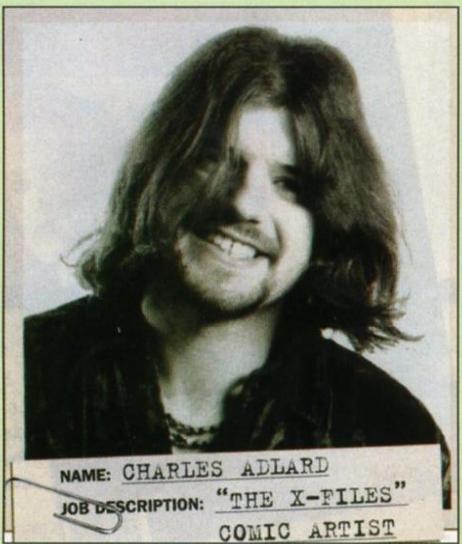
Three of the Best: Season One's *The Erlenmeyer Flask* © Fox



Three of the Best: Season Two's *End Game* © Fox



Three of the Best: Season Three's *Clyde Bruckman's Final Repose* © Fox



<26 a comic convention, walking in and having these huge queues at the Topps stand where writer Stefan Petruchka and I were signing the comic... especially as I went two years before to San Diego and no-one had heard of me. I was working with Marvel UK at the time so it's not surprising, I was just yet another Marvel UK artist. But there are still places in the world where I can walk around in comic circles and not be known, like in Europe. I went to Onglen last year, which is the best convention in the world, and I could have been anybody. It's just the way it is.

Are you surprised at the comics' success?

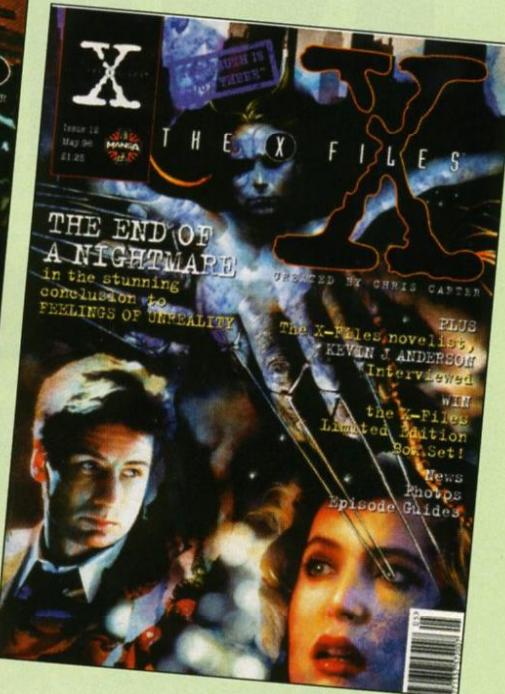
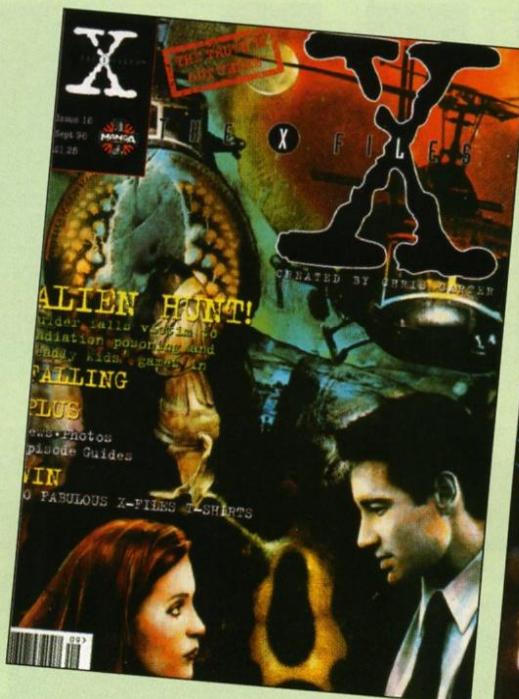
I'm not surprised at their success because THE X-FILES is such a success. Anything with an X on, like what happened with *The X-Men*, is going to sell now. I'd like to see us get more free reign to do stuff with the characters, but I can understand why we can't. We can't just go off on a limb and marry the characters or something like that when they're not even snogging in the episode. It would be nice to let rip a bit more, but that's just a problem everyone has with licensed characters.

How do you feel about the strip appearing everywhere? It's been in *TV Guide* in America, Japanese comic books and so on.

It's great to see it all over in different languages. I was in Germany recently doing a signing and they've done a nice job there reprinting it like the graphic novels. There are about three or four issues each on hard card paper. Manga are doing a great job. I've just seen their version of the graphic novel and I think it's better than the Topps version with its dust jacket and everything. It's really nice.

What would you like to move on to?

I've got *The Crow* coming up and I'm doing an issue of *Hellraiser* on top of all the *X-FILES*, and then there's something I'm hopefully doing with my agent in America, although nothing's definite yet, called *Nobody*. There'll probably be more stuff from Vertigo but I'd like to get onto



another regular book from issue one, but something that I've created. Of course, I'd love to do something with [Marvel Comics] Doctor Doom as well. I'd kill to do Doctor Doom!

Finally, I have to ask, who do you find easier to draw – David Duchovny or Gillian Anderson?

Mulder. Much easier. Mind you, because Scully's much more of a challenge, I've concentrated more on her than I have on Mulder over the issues so I suppose my Scully is better because of it. Mulder is just easier to draw, he's got much more of a characterable face, if that's a word, because of his little chin and funny mouth and big nose – he has got a big nose everybody! Fox won't admit it like they won't admit that Scully's got a slightly arched nose. They want to see her nose straight – but that's why she looks like Scully, because she's got an arched nose!

Charles Adlard, thank you very much.

With thanks to Phil Clarke and the staff of Nostalgia & Comics in Birmingham.



MILLENIUM

Ever since THE X-FILES took America by storm, fans and critics alike have wondered how creator Chris Carter's new series, MILLENNIUM, airs on Fox. While British viewers will have to wait until at least January 2000.



Photos © Fox (courtesy of Sky Television)

APPROPRIATELY ENOUGH, A DOLBY-like ominous roll of thunder rumbled over the sticky, humid July afternoon just as I sat down to view the first episode of Chris Carter's MILLENNIUM, the follow up series - not a spin-off - to THE X-FILES.

The day stayed dry, but on the screen a sudden downpour in the sleazy Seattle street of strip joints and clip joints in which MILLENNIUM opens was pointedly failing to wash away anything other than nature's natural refuse. Inside a peep show palace, a group of gorgeous, ratings-grabbing, attention-getting gyrating young women are entertaining their clientele as one particularly odious fellow watches, pressing tatty sheets of capitalised French poetry at the glass... In his corrupted mind's eye we see the dancing girl smothered in blood, dancing in the flames of Hell... And all this before the opening credits...

MILLENNIUM takes us firmly into the X-FILES country that has made this series a reality for Chris Carter. You can hardly blame the guy for trying to do the same, only different; it's what the network wants, and probably what the audience expects. The mood is dark and sinister, there are secret forces about, both supernatural and man-made, and much of the action takes place at night or in grey, rainy weather (like THE X-FILES, MILLENNIUM is filmed in Vancouver, which is doubling for Seattle).

The opening credits are part X-FILES, part HOMICIDE - LIFE ON THE STREETS, and graced with a haunting score by X-FILES composer Mark Snow. Although it's hopefully never going to be a disco anthem, it's a beautiful piece of music. There's even a little trademark slogan, not 'The Truth Is Out There' but 'Who Cares'.

Other Carter trademarks are in evidence, too. The dark, occasionally confusing photography, the moments of frantic hysteria (there's an expensive and un-X-FILES-like chase through traffic), the red herrings, the ominous, persistent scary ambience, the blink-and-you-miss-them horrors.

MILLENNIUM

Chris Carter would follow such a success. This November, American audiences will find out when his new show, *Jon Abbot* has been able to jump the queue and here exclusively previews the pilot episode...

Frank Black (Lance Henriksen) is an ex-FBI man who's fled Washington after ten years to return to his roots in Seattle — 'somewhere safe' to live with his wife Cathy (NOWHERE MAN's Megan Gallagher) and daughter Jordan (muppet Brittany Tiplady). "You couldn't have picked a nicer place to come back to," says a friendly welcoming neighbour as Frank picks up the paper to see a serial killer splash relating the brutal death of a young mother working as a stripper. A bitter co-worker ("Men don't need reasons... All they need is an excuse") sends Black, now assisting his old colleagues in the Seattle police force (lead by CRIME STORY's Bill Smitrovich), on the trail of a psychotic maniac intent on fulfilling the prophecies of Nostradamus literally. The rest must wait for broadcast...

What MILLENNIUM - perhaps crucially - does not have is the sexual

Black's calling, but they're not enough. It may seem unfair to keep harping on about THE X-FILES, which will follow Carter like a persistent child forever, but comparisons are justified because not only does the series exist because of THE X-FILES' success, it brazenly fulfills audience expectations by borrowing liberally from it.

THE THIRD SEASON OF THE X-FILES HAS featured some of the darkest, grimmest and most disgusting episodes yet, many of them involving serial killers. I've been asked not to give away too much plot, but it's fair to say that MILLENNIUM out-gores many of that series' worst X-cesses! Or, as *Mad Magazine* might call it, MILLENNIUM is The Yechh-Files! In fact, MILLENNIUM is more accurately CLYDE BRUCKMAN - THE SERIES, for Frank Black's curse is that of Peter Boyle's in the *Clyde Bruckman's Final Repose* episode of X-FILES, with a dash of

it. However the true miracle is that, given Black's uncanny X-ray eyes where zipped-up body bags and murder scenes he hasn't visited are concerned, the more pragmatic members of the Seattle police force don't book him as the number one suspect!

Because of his powers, Black has left the FBI for peace of mind (and other reasons not to be revealed here), but has now been recruited by the shadowy and secret Millennium Group, a covert force of other unusually empowered lawmen who have taken it upon themselves to 'make things better'. There's even a Deep Throat/Mr X figure (EARTH 2's Terry O'Quinn) to step out of the shadows and impart plot points when progress stalls. Although the Millennium Group are intended to make only sparse appearances throughout the series, we will apparently learn more about the organisation - and the other agents' unique abilities - as the series progresses.

The third season of THE X-FILES has featured some of the darkest, grimmest and most disgusting episodes yet... but it's fair to say that MILLENNIUM out-gores many of that series' worst X-cesses! Or, as *Mad Magazine* might call it, MILLENNIUM is The Yechh-Files!

tension of THE X-FILES... and while Carter is not trying to duplicate THE X-FILES, this is fair comment because so many other X-FILES trademarks are in evidence. Lance Henriksen is marvellous in the lead, cold and hard by necessity, and Megan Gallagher, a seductive sexpot in HILL STREET BLUES, THE SLAP MAXWELL STORY, CHINA BEACH and PACIFIC STATION, has now graduated to the concerned wife and mother role.

While Mulder and Scully have a will-they-won't-they thing going that even Chris Carter's insistence that it's a won't-they can't douse, Frank and Catherine Black are a boring married couple with obligatory cute kid. Everyone nuzzles each other repeatedly, perhaps because little Jordan wants a puppy (she eventually gets one, but I don't give much for its chances of survival on this show!). These cereal ad-style scenes contrast well with the horror of

Michael Mann's MANHUNTER thrown in for good measure. Black is a clairvoyant who suffers sudden psychic flashes of precognitive insight, and the Seattle police resent and respect his miraculous but agonising talent, portrayed in the series by hallucinatory POV shots.

MILLENNIUM also owes a debt to the short-lived and virtually unknown 1989 Stephen Cannell series UNSUB, a show about an agency of serial killer specialists that had the misfortune to be ahead of its time, and which in turn took its darkside theme from Mann's MIAMI VICE and CRIME STORY and Cannell's WISEGUY, all of which dealt with the similarities between pursued and pursuers in the world of the spectacularly deranged murderers and monsters who perpetrate society's major criminal acts. It is Black's misfortune that he sees not only what the killer has seen, but how the madman's deranged mind has seen

It may sound crass, but if this series is to go anywhere fast, Henriksen needs to share his workload with some other agents pronto, and the sexier and wittier they are, the better. Although MILLENNIUM is not intended to be flippant or glib, there's only one humorous line in the entire pilot!

MILLENNIUM lacks THE X-FILES' tension-relieving wry humour, for the tortured Frank Black has no-one to banter back and forth with as he inherits Mulder's flashlight and rainwear. It is the self-deprecating humour of Mulder and Scully that makes the excesses and absurdities of THE X-FILES tolerable, and even plausible. MILLENNIUM relies on the sugar-sweet females at home to alleviate the tension, but an ongoing sub-plot puts even that idyllic respite in danger. As one character remarks, "The cruelty... the unspeakable crimes... it becomes numbing... depersonalised..." The same might be said of >



MILLENNIUM and the current media obsession both here and Stateside with sickoes and saddoes.

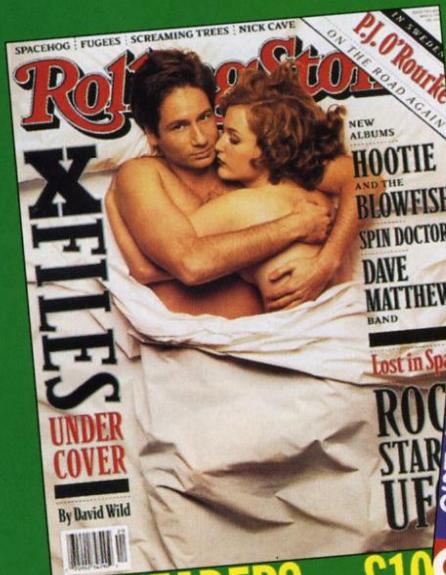
However, MILLENNIUM is not another mindless murder-fest, although it comes with all the pre-requisite flashy photography and blood-soaked horror (incidentally, it's set in the present day - last February, oddly). X-FILES man David Nutter, here directing and co-producing, produces a slick opening hour that is occasionally a bit difficult to follow in its haste to avoid lingering on the brutality on display.

An ER-style interlude makes a subtle point about the nature of true fear in the real world as opposed to the more diabolical passing horrors of the nightly news. "They believe we can't just sit back and hope for a happy ending," says Black of his secret vigilante force. Turns out the serial killer feels much the same way. Unfortunately, all this may be a little too intellectually deep for the handful of professional complainers who make tabloid trouble for television's millions of satisfied viewers.

MILLENNIUM is smart, unpretentious entertainment for the horror show crowd who enjoy a good scare. Watch it with the lights out and they'll find you frozen in your chair the next morning! But I don't think we have a long-running hit show here on the basis of the pilot. This is not another X-FILES because it lacks that show's humanity. Whether MILLENNIUM makes it past the first thirteen episodes ordered depends very much on where subsequent episodes take us. If it's psychic flashes every week and little else, the show will fade fast. On the other hand, if there's a Tooms or two lurking round the corner, or the Millennium Group turns out to be an original and interesting concept (GENERATION X for grown-ups?) then MILLENNIUM may find an audience... Plot-wise, you won't have time to nip out and put the kettle on. Content-wise, you won't much feel like making the journey out to the kitchen anyway!

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rolling ROCK

Courtesy Sky One



While humour has often played an important part in SF the two genres have not always made for a successful mix, but BBC2 is following the success of RED DWARF with the US adventures of the "Solomons" on the THIRD ROCK FROM THE SUN. John S Hall has the lowdown for this month's BORDERLINE...

YOU'RE NOT FROM AROUND HERE, are you? people frequently ask the eccentric Solomon family, much to their consternation. At a time when some right-wing American politicians want to close their country's borders to foreigners, a sleepy Ohio college town harbours four of the ultimate illegal aliens: Dick Solomon and his wacky "brood".

Their mission to explore and experience life on Earth as humans was only supposed to last two weeks, but High Commander Dick (John Lithgow) became so fascinated with human emotions —

particularly his feelings for his uptight colleague Dr. Mary Albright (Jane Curtin) — that he extended their visit indefinitely. Thus, Dick's masculine security lieutenant has had to adjust to life as a woman (his "sister," Sally, played brilliantly by Kristin Johnson); although Sally tends to favour slinky, low-cut clothing, she chafes at the second-class treatment women receive. As for the team's eldest member and intelligence specialist, Dick's "son" Tommy (Joseph Gordon-Levitt), the surging hormones of his teenage male body make him study human anatomy far

more than he's supposed to. And then there's Harry, Dick's laid-back "brother" (French Stewart), who's usually off in his own world, but actually serves as the team's method of communicating with their leader, the Great Big Head.

Since the 1960s, every decade of American television has had its SF sitcom; in the Sixties it was *MY FAVOURITE MARTIAN*, followed in the Seventies by *MORK AND MINDY* and then *ALF* in the Eighties. Like the first two examples, *3RD ROCK* concentrates on commentary about life on Earth, rather than the aliens' backgrounds. But while Mork and Mindy eventually travelled back to Mork's homeworld of Ork, the aliens in *3RD ROCK* have yet to reveal much of anything about themselves, like the name of their race, for instant.

However, the show is far too busy having a good time to worry about such science fiction staples. There isn't even a latex-covered forehead in sight! But for what it lacks in conventional SF trappings, *3RD ROCK* makes up for this deficiency with especially earthy humour. Although Dick and crew seem to have adjusted to their human bodies, their initial fumbling were hilarious. When they all caught colds, for example, Sally discovered an unexpectedly pleasurable side effect of sneezing; and Dick's over-reaction to a mid-life crisis (dying what remains of his hair and strutting about in creaky, skin-tight leather trousers) has to be seen and heard to be believed.

3RD ROCK also revels in its political incorrectness, a bracing change from the crop of bland sitcoms too afraid to risk offending anyone's overly delicate sensibilities. More than occasionally, it teeters on the edge of good taste, though; in the pilot, Sally demands to know why she had to become the woman, to which Dick blithely replies, "Because you lost."

Perhaps most surprising are *3RD ROCK*'s roots; the show was created by Terry and Bonnie Taylor, whose *COSBY SHOW* defined bland cosiness for the latter half of the Eighties. With an improbability worthy of Douglas Adams' *HITCHHIKERS* series, the Taylors' latest show has become the only real success of this TV season, and guest stars like domestic diva Martha Stewart, Bronson Pinchot and *FRASIER*'s John Mahoney have already graced it. Thanks to its out-of-this-world ratings, *3RD ROCK* will now head NBC's Sunday evening line-up in the autumn at 8 pm, probably going head-to-head with *THE X-FILES* from November. If forced, will viewers choose silliness and levity, or moody, well-filmed paranoia?

Considering that ABC's similarly-themed *ALIENS IN THE FAMILY* (essentially a *BRADY BUNCH* mixed family of humans and rubbery extraterrestrials) got sucked into a black hole after only three episodes, it would seem that the Solomons, as long as they remain wise-cracking, have conquered the viewing populace with humour.

LUCKY FOR SO

In May over 17 million people watched the first new DOCTOR WHO adventure. For many, this was their first experience of the mysterious time traveller, and it has left many wondering what he's like. So, for the uninitiated, what was DOCTOR WHO like in its heyday? **Paul Simpson** looks back to the start of a six-story season widely regarded by fans as the best in DOCTOR WHO history.

THE SCI-FI PHENOMENON COMES TO FOX, proclaimed the American trailer for the Paul McGann DOCTOR WHO movie.

Based around the concept of regeneration, and featuring an appearance by the seventh Doctor, it was made clear to newcomers that this show had been around for some time. However, apart from some moderately incomprehensible references to previous adventures - who were the Daleks that exterminated the Master; what, exactly, is a Time Lord; and why did the Doctor's time and space ship have a

cloaking device? - to name a few, no real explanation of the past was forthcoming. What a difference a season of repeats à la The Five Faces of DOCTOR WHO would have made prior to transmission!

Exactly halfway through 'classic' DOCTOR WHO's 26 season run on the BBC - from 30 August 1975 to 6 March 1976 - early Saturday evening viewers were kept enthralled by six DOCTOR WHO adventures that showed the programme at its best, a fact borne out by the extra four million people who were tuning in by the end to see what all the fuss was about.

The fourth Doctor, played by Tom

Baker, accompanied by his journalist assistant Sarah Jane Smith (Elisabeth Sladen) travelled space and time as usual, righting wrongs and ensuring that Time stayed on a correct course. During this particular season they were to save Earth four times, be manipulated by the Doctor's own people, the Time Lords, and cross the boundary of our universe into that of anti-matter - all within the space of 26 weeks. By the end, it was hardly surprising that the Doctor and Sarah elected to go on a much-needed holiday...

THE PRODUCTION TEAM OF THE TIME HAD BY THIS time, clearly tapped into a winning formula for the series, comprising a number of obvious elements. Firstly, there was Tom Baker - the Doctor - himself. With his shock of curly hair, impossibly toothy grin and wide-eyed innocence, he would instantly switch from clowning around to being deadly serious. Many reviewers have noted elements of the fourth Doctor's persona in Paul McGann's Doctor. Certainly, the latter's childish delight at his borrowed shoes being a perfect fit is matched by Baker's own exuberance. Tom Baker's Doctor charged in where angels feared to tread, and did not hesitate to put his life on the line to save his companions, or his adopted planet.

As charismatic as he was enigmatic, Tom Baker's Doctor was akin to a cosmic Pied Piper, mysteriously arriving from nowhere, yet in no time at all willing allies would be following his every instruction. The second in command of the Morestran spaceship (Planet of Evil) followed the Doctor to the point of mutiny against his increasingly insane commander, while Maren, leader of the Sisterhood of Karn (The Brain of Morbius) - initially convinced that the Doctor had come to steal their Elixir of Life - ended up sacrificing herself to save him. To deviate even slightly from the Doctor's trust could prove fatal, as Laurence Scarman found at the hands of his former brother (Pyramids of Mars), and even mercenaries like Scorby (The Seeds of Doom) ended up placing their trust in him.

Assistants don't often establish a following almost on a par with the Doctor himself, yet Sladen's endearing portrayal of Sarah Jane Smith remains the best-remembered of all WHO companion to this day, with fans and casual viewers alike.

LUCKY FOR SOME...

In May over 17 million people watched the first new Doctor Who adventure in seven years. For many, this was their first experience of the mysterious time traveller, and it has left many hungry to find out more. So, for the uninitiated, what was Doctor Who like in its heyday? Paul Simpson looks back, exactly 21 years ago, to the start of a six-story season widely regarded by fans as the best in Doctor Who's 33 year history...

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As important and enduring to the Doctor as Emma Peel was to John Steed, Sarah certainly had more than her share of perilous encounters, nowhere more so than in Season Thirteen: blinded and menaced in a Gothic castle by a dismembered brain; attempted strangulation by an Egyptian Mummy; duplicated as an android; stalked by gigantic vegetable matter... Each Saturday the audience was left on tenterhooks because the viewer was Sarah, living her every move while never quite knowing how, or indeed if, she would escape her latest peril-of-the-week.

The first word that usually comes to mind when mentioning Doctor Who is monsters. Indeed, one of the major criticisms of Paul McGann's recent outing was the distinct lack of them, excised from the draft scripts for cost purposes. Who in the mid-Seventies, by comparison, positively overdoes on weird and wonderful creations easily on a par with science fiction films of the time, and to this day a match for many that television has to offer. The Zygons (Terror of the Zygons), ingloriously resembling overgrown human foetuses covered in suckers, who could take on the shape of any humans held aboard their ship, while the Mummys conjured up memories of classic Hammer horror films. The Krynoids was a particularly sinister creation, starting off as a hybrid of man/plant before mutating into a gigantic pseudopod waving monstrosity while simultaneously controlling more traditional plantlife by telepathy. But even Season Thirteen had to have at least one traditional 'men-in-suits' monster, as represented by the scallop-headed, hell-bent on conquest Kaadas (The Android Invasion).

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sections of the BBC itself during the publicity for the recent film was that Doctor Who consisted

of wobbly sets and ham acting. They surely could not have been including Season Thirteen in their description since - as has been widely documented

- the production team of the strove for the highest standards of production in all areas. Solidly convincing sets were the norm during this period.

Planet of Evil's alien jungle setting to this day remains one of the most convincing created

within a studio, and even Antarctic chills were convincingly depicted in The Seeds of Doom - while actors were hired for their ability to render

the scripts believable as opposed to their potential for increasing ratings figures on the strength of their star appeal alone.

Perhaps the weakest aspect of mid-

Seventies' WHO production was visual effects.

The production team readily admit that the

realisation of the Loch Ness Monster in the Zygon story left a lot to be desired, and there were even several notable blunders in the otherwise highly-regarded Pyramids of Mars.

But special effects generally were still relatively primitive in film and TV at this time, although STAR WARS was just two years away from providing a renaissance. ▶



HOME.

in seven years.
many hungry to find out more.
back, exactly 21 years ago,
WHO's 33 year history...

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The plundering of the horror film genre so favoured by the production team led by Producer Philip Hinchcliffe and Script Editor Robert Holmes also produced some memorable characters. Professor Sorenson became entwined in a Jekyll and Hyde transformation, turning more beast than man; the utterly mad Mehendi Solon was intent on using the brain of Time Lord criminal Morbius for his own alien cocktail version of Frankenstein's Monster; and the similarly crazed Harrison Chase favoured company with vegetable matter over human beings.



A myth strangely perpetuated by sections of the BBC itself during the publicity for the recent film was that DOCTOR WHO consisted of wobbly sets and ham acting. They surely could not have been including Season Thirteen in their description since - as has been widely-documented - the production team strove for the highest standards of production in all areas. Solidly convincing sets were the norm during this period - Planet of Evil's alien jungle setting to this day remains one of the most convincing created within a studio, and even Antarctic chills were convincingly depicted in The Seeds of Doom - while actors were hired for their ability to render

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SO, A CHARISMATIC LEADING MAN, AN ATTRACTIVE BUT gutsy assistant, scary monsters and classy production values were obvious ingredients of an essential mix, but on top of this the stories themselves were individually imbued with a distinct identity.

Terror of the Zygons harked back to the 'B' movies of the Fifties and many of the Jon Pertwee era stories, with soldiers of the United Nations Intelligence Task Force - led by Brigadier Alistair Lethbridge-Stewart - battling alongside the Doctor on contemporary Earth against shape-changing who hid their amphibious pet in the waters of Loch Ness...

Traditional as it was, Zygons was placed on an altogether higher level by veteran director Douglas Camfield, who, through his military precision, lifted every DOCTOR WHO story he worked on into a different sphere.

At the end of Zygons the Doctor and Sarah elect to take a short cut back to London via TARDIS, which characteristically deposits them on the reaches of the Universe in The Planet of Evil, far in the future amid a battle with a creature formed from anti-matter that simply wanted to be left in peace...

A tense, mildly psychologically disturbing adventure, acted with utmost conviction from all concerned.

The TARDIS' attempt to return to contemporary Earth in Pyramids of Mars landed the Doctor and Sarah at the location of UNIT HQ - decades before it was built. They discovered that the Priory currently occupying the site had been taken over by a mysterious Egyptian who was unleashing unknown powers from an energy source located on Mars...



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Of the six stories, Pyramids of Mars is generally cited as being one of the very best Doctor WHO has to offer, and is highly recommended for anyone seeking to expand their knowledge of the series beyond the movie. Incidentally, it was in Pyramids of Mars that the Doctor reminded Sarah that he was a Time Lord and later re-iterated that he was not human...

The next attempt to return to Sarah's time - 1980 - in The Android Invasion appeared to be more successful, until the time travellers realised that they were in fact on the planet Oseidon in a replica of a quaint English village populated with androids who resembled familiar acquaintances - all part of the Kraals' evil master plan to invade Earth itself...

A direct throwback to the style of the Pertwee years, even the poorest of Season Thirteen's adventures had more to offer than many average stories before or after

Next, the Doctor's own people, the Time Lords, took control of the TARDIS in The Brain of Morbius and dispatched the Doctor and Sarah to the bleak world of Karn. There they discovered that a renegade Time Lord, Morbius, was not as dead as commonly believed, his still-functioning brain kept alive in a fluid tank as the power-crazed Professor Solon desperately sought a suitable casing. Naturally the Doctor quickly became the ideal, but unwilling, donor...

Steeped in Gothic atmosphere, this studio-bound, claustrophobic story was one of several from this period which irked TV campaigner Mary Whitehouse of The National Viewers and Listeners Association. The result? An even larger audience for its repeat screening later the same year!

Finally, back on Earth in The Seeds of Doom, the Doctor and Sarah were sent to the Antarctic to investigate two strange seed pod discovered embedded in the ice. When one hatches and waves a tendril at a victim nearby, the result is a carnivorous Krynoid which mutates and grows at an alarming pace. Only after it is destroyed do the Doctor and Sarah learn that the second pod is already en route to England, to become a part of the horticultural collection of the ruthless millionaire Harrison Chase...

FOR ELEVEN-AND-A-HALF MILLION PEOPLE, young and old, DOCTOR WHO was essential early Saturday evening viewing during the autumn/winter months of the mid-late Seventies on BBC1, alongside THE GENERATION GAME, MATCH OF THE DAY et al. The teleprinter recording the afternoon's football results for GRANDSTAND often sparked the countdown for untold thrills that lay an hour or so ahead, bridged by the NEWS and Basil Brush. DOCTOR WHO back then was quality TV, the likes of which today's schedulers could, and should, still be investing in.



PAUL MCGANN HAS PROVED TO BE A WORTHY successor to the Doctor's mantle, and while the effects may have improved one hundred fold, the standards set by Season Thirteen in other vital areas of production are on a par with those in the movie. Could DOCTOR WHO ever reach those dizzy heights of perfection in a regular BBC1 slot again?

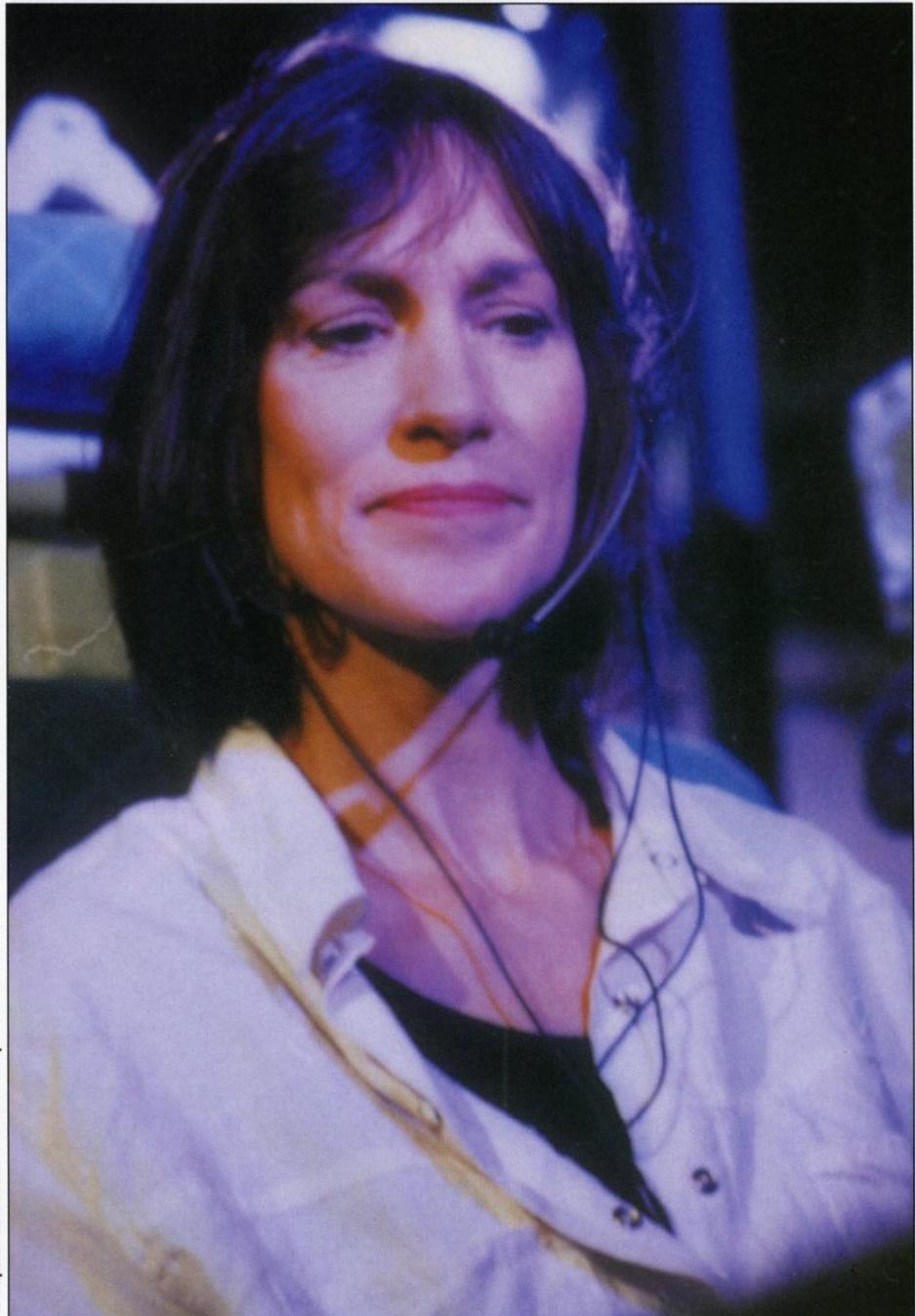
While we all await an answer one way or another, you could do worse than pass the time judging for yourself how great DOCTOR WHO really was all those years ago...

• The entire run of DOCTOR WHO's thirteenth season is available on commercial video tape in both the UK and US.



Jan's people

JAN CHAPPELL appeared in the first three seasons of *BLAKE'S 7* as the telepath Cally, who met a violent death at the start of the fourth. She also starred as Captain Lisa Deranne of the solar yacht Tiger Moth in DreamWatch Media's 1994 *DOCTOR WHO* spin-off, *SHAKEDOWN*. Peter Griffiths spoke to her about her genre rôles...



As Captain Lisa Deranne in the 1994 production *SHAKEDOWN* – Return of the Sontarans © DreamWatch Media

DREAMWATCH: WHAT DID YOU THINK OF *BLAKE'S 7* at the time?

Jan Chappell: I was disappointed in many respects that the BBC didn't inject more money and have more confidence in it. We were concerned at times by the quality of the production. One knew that sci-fi was having a real renaissance, and there was a very good chance the series would be a hit.

Sally Knyvette [Jenna] has been vocal about the writing for the female characters. What did you think?

Like Sally, I felt our characters had less and less of the action as time went on. I didn't realise at the time that one had the power to bring this to the attention of the producers, and probably would have been listened to. They probably weren't even aware of it. We were, because we were learning the lines. I suppose you have to put it in perspective. Times have changed. I cannot, for a start, imagine a similar series these days with only two women out of seven regulars. *CAGNEY AND LACEY* was ground-breaking in terms of women taking lead roles.

What was it like portraying a futuristic character?

Not difficult, really. You've got the other actors believing in it to help you. We were very conscientious, we didn't wing it. You have your motivation, your objectives – sort this out, get down to the planet, find that person, get out of this scrape. As long as you've got your Stanislavski and your objectives, you're fine!

Do you think Cally developed?

I thought she changed from being a bit of a wild-child to rather straight and serious. I always wished I could have brought more humour to it. I did try, but sometimes it's quite difficult. They say you're only as good as your script, and I kind of believe that.

Cally was telepathic. What did you think of this side of her?

It was overkill. I'm sure it could have been used in different ways. Certainly to my

mind, the writers showed a lack of imagination. With a little more thought, they could have broken fresh ground. Time and again, I'd read a script and go, 'Oh no! Her eyes glaze over...'

Who were your favourite directors and guest stars?

I always had a laugh working with Vere Lorrimer. He's got a very special place in my heart. He gave me my first television ever, a series many years before BLAKE'S 7. Douglas Camfield and Gerald Blake were very good directors. Colin Baker was wonderful as Bayban. He made me laugh!

How different was the third season?

I missed Gareth Thomas and Sally Knyvette very much indeed. Steven Pacey and Josette Simon were terrific replacements, bringing their own personalities and originality to the series, but it was different.

I've always thought the third series contained Cally's best scripts.

You're probably right. They get muddled up in my mind after all this time. Tanith Lee's script was very imaginative, unlike some of the others who were just borrowing off previous script-writers. *Sarcophagus* was my favourite episode because I had more to do in it, playing two rôles. I also enjoyed doing *Children of Auron* because of that. One was given the opportunity to play something a bit different, which was stimulating. I tried to make Cally's sister a complete wet!

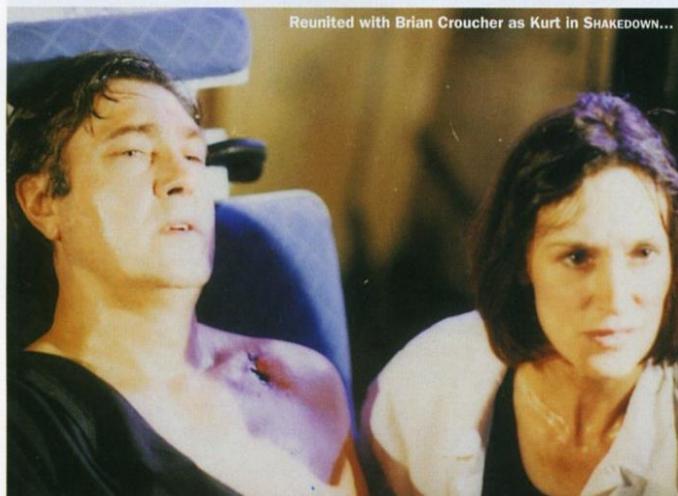
When did you decide you wanted to leave?

As we got through to the second half of the third series I realised my heart was leaving it. I was losing interest. I like being stimulated by change and challenged by something new. My instinct was to give it a break, and I was right. It's possible I might have returned for a fourth series if there'd been a bigger gap.

What would have improved the series?

I'm going to reserve any judgment on that, because all these years later we're sitting here having this conversation. I think it's been very successful.

What have you done since?



Reunited with Brian Croucher as Kurt in SHAKEDOWN...



BLAKE'S 7 didn't do my career any good. I had eighteen months with no television work at all, and then I was finally offered a part playing a barrister in a series called CROWN COURT. When I started BLAKE'S 7, my son was only a year old and he was just going to school when I finished. As a single parent, I found it very difficult combining being a mother and taking all the opportunities which came one's way. And of course, it's the law of diminishing returns - the less you do, the less you're going to do. I suffered from that. There was a period of four years when I didn't do any work at all, in-house corporate videos aside. They were very difficult times, but we had the odd trip away to brighten the year, care of BLAKE'S 7 conventions.

The last few years it's like I've started over, appearing in THE BILL, CASUALTY, BOON and in a play for Screen Two called *Half the Picture*, about the Iraqi arms affair. I played the QC. I have joined

the RSC and am currently appearing in Stratford in *Macbeth* and *The General from America*. These shows are coming to the Barbican in October.

What can you recall about SHAKEDOWN?

I got a call from the director, Kevin Davies, about the possibility, and he sent me the script. It was a very nice part, a strong female role, the captain of a space yacht. I was absolutely in charge, which I enjoyed, and I was also able to have a sense of humour. It was more like I wanted Cally to be.

We did have technical problems because the film was made courtesy of a lot of voluntary help as well as professionals. We didn't have a full back-up. It was Kevin's first experience as a drama director and he was doing everybody's job a lot of the time. We were frightened at times it wouldn't be finished! In the *Making of...* documentary, you can see me running about and being snappy in an effort to get it finished. I'm not really like that on set, but at one point the actors were all thinking, 'They're not going to finish if they don't get their act together'. We had other commitments. In the end, we got a First Assistant Director in to move everyone along, and that was what was absolutely needed. I'm astonished how well it turned out.

Looking back on BLAKE'S 7, what do you think of it in retrospect?

I don't give it so much thought these days, but as an experience it was a very happy one. It was very hard work at times, although now it would be even more so. Actors have to work under tremendous pressure these days, and get so much more done in the same time. If you're a sci-fi fan, or even if you're not, I think it's worth watching a couple of episodes because, even with the lack of technology, it's rather touching, the effort that went into it all. When you think how extremely sophisticated things have become now, I think it has a certain old-fashioned charm.

Jan Chappell, thank you very much.

•UK GOLD, SUNDAYS, 10.00am



...and the original cast of BLAKE'S 7 in 1995 © BBC Video

NARN *bread*

For the past two years, the former Ambassador to Narn on Babylon 5 has undergone an incredible transformation and has grown almost into a symbolic figure on the station to others of his race.

*But what about the man behind the mask,
ANDREAS KATSULAS?*

By nature he is a very private man who very rarely gives interviews, but during a visit to the UK in June, while appearing at his first European convention in Blackpool, he talked to Stuart Banks...

DREAMWATCH: HOW DID YOU GET THE RÔLE OF G'Kar?

Andreas Katsulas: It was the usual uneventfully standard way. My agents are always looking for a new project for me; they read all the scripts for me, including BABYLON 5. They called and asked if I would be interested. I immediately fell in love with the rôle of G'Kar as it was written. I was happy to go in and audition, and I got it.

What intrigued you about G'Kar?

When I came to Los Angeles ten years ago I was immediately stereotyped as a bad guy, following SOMEONE TO WATCH OVER ME.



So, consequentially, I played a lot of gangsters, mafia type parts and killers, which is how I came to be seen. G'Kar was an alien type character and so well written by Joe [Straczynski]; he has many different sides: he is a staunch patriot of the Narn, he is philosophical, one moment he is charming, then dangerous, he is political... you name it, he is it. So here was a chance to get to play all the different colours that I wasn't getting the chance to play in the normal stream of what comes by.

In the first season, you came across as the villain and Londo as the clown. What did you think of G'Kar's change?

I welcomed it. I didn't feel that I was playing a bad guy to begin with. From G'Kar's point of view, there is nothing bad about what he is doing. He is merely acting in the interests of his planet and people, which is the best anyone can do. Now, if we judge his means and methods by our society's views, I think you need only to look in our political arena to see that anything goes anyway! So how can we accuse the Narn? Perhaps when you look at the way we behave and the way the Narn, and more importantly G'Kar, act then perhaps there are no good guys. Knowing this, I never thought of G'Kar as the bad guy. This is something that I have tried to do because I have played so many bad guys. From their point of view, they are not bad.

With the characters that Joe Straczynski writes, nothing is as it seems.

That's right! Look at the President of the Earth Alliance, who was a good guy from the very beginning, but it turns out he was a bastard. There are all kinds of things on every side going on. I don't think that G'Kar was ever other than how people perceived him, as maybe being a little less trustworthy than the others. Joe has brought out everybody's potential for good – well, maybe not everybody's. We still haven't seen Sheridan's, for instance. He is not a perfect individual in the sense that a hero would be seen to be perfect, and that is good too.

How much of G'Kar is subtext?

The way I play G'Kar at the moment is very mysterious in a sense, because on the one hand he is highly volatile emotionally; his passion can go from one extreme to another, yet at the same time you get the impression that he is acting from more than one motivation at any one time. For instance, someone asked me why he saved Sinclair's girlfriend in *Mindwar*: she was going to some strange quadrant where he knew there was trouble. He intervenes, but she goes there anyway, so he sends a couple of Narn ships to bail her out or she would have perished.

Why did he do that? There is no one answer because you could speculate on ten different reasons. Was he trying to get Sinclair's girlfriend because that might make Sinclair vulnerable? Would it have



been some macho victory to have won the Earth Commander's woman? Is he thinking in terms of using her in the future to transport weapons? He saw an opportunity. It is almost instinctive on his part: he sees a situation and he almost breaks it apart to see where it can be useful in the future, and how.

G'Kar has gone through what could be described as a "road to Damascus" type conversion, where he puts down war and picks up peace. Do you see him as being that way, especially as G'Kar was always giving prophetic warnings of the forthcoming troubles?

I mentioned earlier that I thought G'Kar was instinctual. Maybe what starts out as an instinct becomes spiritualised into what is eventually prophetic. That is possibly where he is going, having begun with a sort of an instinct that becomes more refined through a certain kind of effort on his part. Suddenly that becomes an ability to see things. To go into it more deeply,

looking at that scene in *Dust to Dust*, I would say yes, there is a sense of a conversion that takes place which might be part of that process of refining instinct into spirituality.

Later on, in *Ship Of Tears*, he has to deal with the consequences of his choosing peace.

It was a very powerful scene. It is like the angel and the devil on each shoulder, in a religious context: the devil is telling you this and the angel says don't do that. That is when the individual stands between the two voices and has to choose. G'Kar says to Delenn: "I could have broken you like a twig if I had known when my people were being killed by the hundreds of thousands, that you knew it and didn't do anything." This is G'Kar's lower half that we know from other episodes, in conflict with what he has seen now in visions; things split and he chooses to go the other way. What a scene and I really enjoyed doing it.



Does the makeup help you 'become' G'Kar?

It has become almost a ritual now. That hour-and-a-half putting on the makeup is a relaxing time in the morning to go over the scenes that I have for the day and also to see the transformation begin. So by the time the makeup is over and the costume is put on, then I am ready to go.

How do you visualise or project the character of G'Kar?

I don't have to. What I have to do is receive the character, in other words you let it be put on you. I don't have to imagine or visualise what it looks like, I can see what it looks like.

I meant from the point of view that at some point there is a time where you become G'Kar from within, not Andreas with prosthetics.

That I don't do. I am not from a particular school of acting that preaches that philosophy. I never lose a sense that I am playing this character, I never lose Andreas, but I have now, in three years, conditioned those parts of myself that are reaching towards G'Kar, sort of being in harmony with him. Naturally I am a very easy going, laid back couch potato, whereas if you look at G'Kar he has a physical animation, which is extraordinary. You feel as if at any moment he could catch an incoming arrow from behind him. He has that sort of physical presence, but that is not how I am; it is my using myself the best that I can to portray this character, G'Kar. I am working on that aspect rather than emotionally trying to feel as close as I can to what that character might be feeling and to actually feel it and not to indicate it.

Then, of course, I have to think in terms of G'Kar: when another character is talking to him, I have to try and condition my mind not to think about what time lunch is or if I've paid the bills for the month but listen to the character and think when G'Kar hears that, he would say, 'Well yes, if I can just get him to say yes to this...'. It is thinking and feeling in character and physically trying to get that.



"I have to think in terms of G'Kar: when another character is talking to him, I have to try and condition my mind not to think about what time lunch is or if I've paid the bills for the month"



© Dave Dumbell

Do you have an episode that you are particularly proud of, or do you tend not to reflect on the minutiae of each episode?

It is more than that. I always arrive home and think why didn't I do it this way, or why didn't I do that, what is the matter with me, not seeing that. It is not a job you can just let go of, you have invested more of yourself into it and you are trying to improve yourself as an actor too so that you become more open to all the choices.

I don't think there is any episode that I can point to as being the definitive G'Kar, or that I nailed it there. But that is what is so wonderful about the series and what Joe does – is that none of the characters stay the same, they all change. But you could almost say up to date that performance that you think is so good is only a good moment, but it is like a new record set with every episode; every episode you are always more involved or make a big leap forward.

Because you have played bad guys in your movie career, do you think that what you will have done on BABYLON 5 will enhance your ability to do more diverse roles?

I don't think so realistically. The people in Hollywood who decide who is going to be in the next big feature film are probably not watching BABYLON 5. If they were watching, I am under so much makeup that I doubt a connection is made. I don't think my name is so well known, that they will take a look at G'Kar and go, 'Yes he played the one-armed man in THE FUGITIVE, we didn't know that he could do these sort of roles'. I have to be realistic about that. If it were THE X-FILES, then everybody would be seeing us.

There has always been this snobby attitude that feature films won't have anything to do with television actors – it is almost like you have to be of a different quality or standing. Some people are able to bridge the gap to be able to play good, big parts in television and film. I am lucky at the moment that I get to dabble in both.

Andreas Katsulas, thank you very much.

REVIEWS

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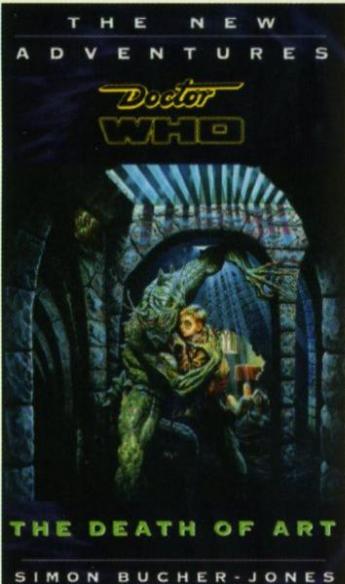
10 Unsurpassably brilliant 9 Brilliant 8 Very good 7 Good 6 Average 5 Okay 4 Poor 3 Very poor 2 Awful 1 Unsurpassably awful

DOCTOR WHO New Adventures

The Death of Art

Simon Bucher-Jones

Virgin Books, 19 Sept, £4.99 (ISBN 0-426-20481-6)



SIMON BUCHER-JONES

When Ace notices time distortions in France in the late nineteenth century, she sends an unmistakable message to the Doctor to make sure he goes there. Psychic powers are developing where they shouldn't, and while the Doctor fights to keep history on course, Chris Cwej tries to impersonate his fifth incarnation. What are the aims of the Brotherhood? And what relevance do the Quorn have?...

The New Adventures have recently reached a stage where it is virtually impossible to make sense of one book without considerable knowledge of its predecessors. I suspect someone casually picking up *The Death of Art* will be totally confused quite quickly as the Psi Powers sequence of novels continues, picking up a number of the plot threads from *Christmas On A Rational Planet*.

However, many of the plot points in this novel hinge on the Dreyfus Affair - the framing of a Jewish soldier for selling secrets to the Germans and his subsequent disgrace and imprisonment - and the anti-semitism which characterised French society at that time. A clearer description of the case and its importance to French history would have made the points this novel wants to make that much clearer.

Simon Bucher-Jones displays a good knowledge of Doctor Who and there are a number of humorous references to other science fiction, but his writing style is rather cluttered and more differentiation between the various factions at war in the Paris underground would have helped matters. The side-tracking to the story of the Quorn seems annoying for a time, but it is made very clear at the end in one of the better twists seen in the New Adventures.

Once again, lines are dropped in hinting heavily at the changes made by the Doctor to the TARDIS by the start of the movie, and the reasons for his decision to travel on his own.

Not one of the strongest in the series, but a valid contribution to the Psi Powers arc. **7**

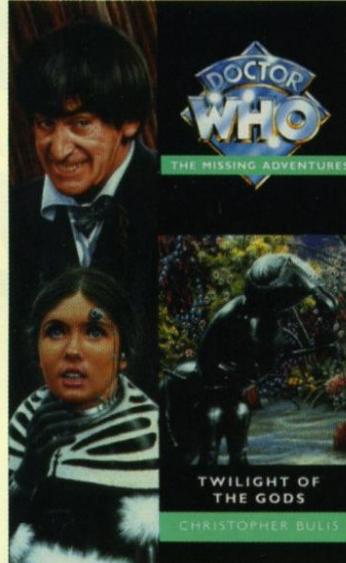
Paul Simpson

DOCTOR WHO Missing Adventures

Twilight of the Gods

Gary Russell

Virgin Books, 19 Sept, £4.99 (ISBN 0-426-20480-8)



CHRISTOPHER BULIS

The Doctor, Jamie and Victoria discover that things have changed on the Web Planet, Vortis. Having drifted into the Rhumon solar system, the Menoptera's planet is now subjugated by two opposing humanoid factions, royalist Imperials and communist Republicans. The parties must unite if they are to defeat another menace: grey beasts who can reanimate the dead...

Only the third Missing Adventure to feature Troughton's Doctor, it's probably the best so far in terms of his characterisation and involvement. Jamie also sees plenty of heroic action while Victoria overcomes the colonial prejudices of her time, learning not to judge by outward appearances.

The Rhumon typify a similarly Victorian assumption that those who do not share their beliefs or desire to dominate are necessarily inferior. This is equally true of either faction, the novel demonstrating how little distinguishes their attitudes and methods - both sides use and abuse the Menoptera as well as the Doctor's party.

Freed from the constraints of a *Web Planet* budget, Vortis benefits enormously (no Zarbi crashing into cameras here!). All its species are included, from the docile Zarbi to the peaceful Menoptera, subterranean Optera and those handy little watering-can-with-gun-option Larvae. New creatures include a chilling fungoid foe straight out of *INVASION OF THE BODY-SNATCHERS*, who disappointingly turn out not to be the Hoothi from *Love and War*.

Bulis also sets about explaining some scientific implausibilities, such as the Menoptera's ability to fly and how Vortis can be habitable in the absence of a sun. Unfortunately, this process rather undermines the wonder of the place.

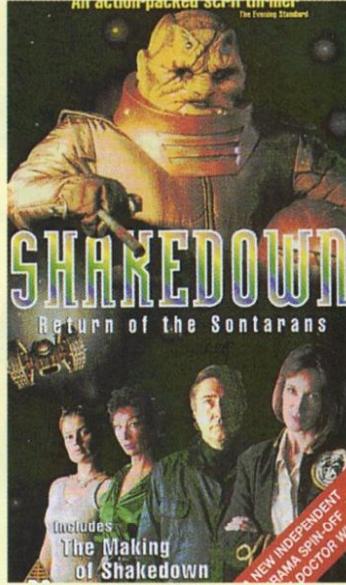
As the story unfolds, its emphasis shifts considerably. A political struggle becomes a desperate battle against the common enemy, which is fine, but when this plotline seems ripe for its climax, it twists again. The last fifty-odd pages seem unnaturally padded and the overall narrative rather uneven. **6**

Richard McGinlay

SHAKEDOWN - Return of the Sontarans

Reeltime Pictures, Out now, £11.99

HIT ACTION PICTURE SET-IN 1991
The Firing Standoff



SHAKEDOWN
Return of the Sontarans
Includes
The Making
of Shakedown
NEW INDEPENDENT
FAMA SPIN-OFF
DOCTOR WHO

As Captain Lisa Deranne prepares her makeshift crew for a shakedown cruise prior to taking part in a Solar Yacht Race, her ship is boarded by a Sontaran assault force, led by Commander Steg. As the aliens investigate, it is clear that they are not the only non-humans aboard...

Although originally released in 1994 and novelised by Virgin in 1995, SHAKEDOWN has only just reached the high street. Numerous well-known faces from DOCTOR WHO and BLAKE'S 7 star amongst the human crew. Jan (Cally) Chappell and Brian (Travis mk 2) Croucher lead the way, with supporting roles provided by the original and most recent 'classic' DOCTOR WHO companions, Carole Anne Ford and Sophie Aldred.

SHAKEDOWN succeeds in bringing to mind the feel of Seventies Doctor Who, not surprisingly since it hails from the pen of Terrance Dicks, who was script editor during that period for five years. The redesigned Sontarans are a great improvement on those last seen on television, and Kevin Davies' direction ensures that the pace is rapid. Mark Ayres' music, however, is derivative of the ALIEN saga, and in places seems rushed.

The effects range from simplistic (a green spotlight works wonders) to the incredibly detailed (the space shots are certainly of broadcast quality). Effective use is also made of the location shooting on board HMS Belfast, and the claustrophobic nature of the storyline gives a valid reason for the Virtual Reality section at the start.

The addition of a 30 minute documentary on the making of the film reveals the pressures that cast and crew were under, but SHAKEDOWN stands on its own merits without need for apology. Although Lisa Deranne's adventures continue in the Virgin novelisation of the video and the celebratory New Adventure *Happy Endings*, hopefully the character will set sail again in further adventures on screen adventures. **8**

Owen Morris

THE X-FILES Squeeze

HarperCollins Audio Books, Out now, £7.99
(ISBN 0-00-105212-7)



A dead body in a locked room... the classic ingredients of a murder mystery. But this body has had its liver removed. Reluctantly called in Agents Mulder and Scully, who follow the bloody trail of genetic mutant Eugene Victor Tooms on his deadly spree...

Based on the third broadcast episode of THE X-FILES, this audiobook is an unabridged reading of Ellen Steiber's basic adaptation of the teleplay.

Narrator Kerry Shale lightens his voice appropriately for Scully and other female parts, while raising it in tempo as the excitement increases, making this reading far more dramatic than any of those performed so far by the X-FILES actors themselves.

One or two scenes are slightly extended from the televised story, adding a depth to the plot to compensate for the loss of the fast cutting which characterised the episode.

Although it can never hope to replace the video, this version adequately delivers the chills. Roll on Tooms... **8**

Paul Simpson

DEEP SPACE NINE
Lightstorm Nor/Altman/
 Davis/Pallot/Goring
 Boxtree, Out now, £8.99
 (ISBN 0-7522-0312-6)



TWO GRAPHIC NOVELS IN ONE, THIS outing combines a couple of one-shot specials from the Malibu stable.

Captain Kol of the Klingon vessel, A'vvi, discovers that a Federation colony in the Gamma Quadrant has been attacked. Sisko and Dax join the ship to discover why. A survivor of the massacre claims that Klingons were responsible...

Lightstorm is a sequel of sorts to the graphic novel Hearts and Minds, featuring the same Klingon crew. Kol remains amusingly characterised as a battle-hungry adventurer. Lieutenant Koleth maintains a believable friendship with Dr Bashir, but thankfully discussions about Klingon honour are kept to a minimum. However, the Klingons are definitely the stars of the show, with the DS9 crew playing second fiddle.

A pity, then, that the art of Pallot and Davis wavers when it is not focused on the likenesses of the TV cast. The guest characters do not appear as competently rendered. Still, an enjoyable little tale, especially recommended for Klingon enthusiasts.

Terok Nor relates a story from the earliest days of DS9, as a unique collaboration is struck between two architects, one a Cardassian, the other a Bajoran on death row, in order to complete its construction...

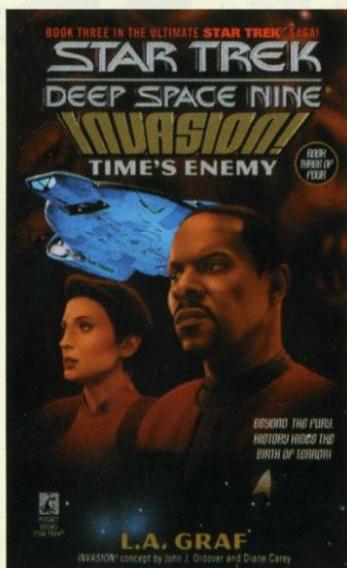
The second, shorter tale is the better of the two. Terok Nor, of course, refers to the original Cardassian designation of the space station. What we have here is a quite poignant tale of how racial and political differences are overcome by a mutual passion for the beauty of architecture. Don't worry, though, it's not all sweetness and light – the conclusion is as tragic as it is uplifting.

The art makes a change from the norm. Goring's work may look a little sketchy, but this more stylised approach is suited to the context. This story's cover illustration is also the superior of the two, possessing considerable mood and depth. Boxtree were wise to retain this art for their back cover.

The volume also contains an interview with make-up maestro, Michael Westmore, but that's really just a space filler. A worthwhile little collection all round, although the stories are a little out of date, taking place during the second and third seasons respectively. Better start catching up, Boxtree! **6**

Richard McGinlay

DEEP SPACE NINE #16
Invasion #3: Time's Enemy LA Graf
 Pocket Books, Out now, £4.99 (ISBN 0-671-54150-1)



Admiral Hayman recalls Sisko, Dax and Bashir to Starbase One where she unveils the badly-damaged Defiant, recovered from the icy heart of a comet. By Starfleet's best estimates, the ship has been inside that comet for 5,000 years – and its sickbay contains Jadzia's symbiont in a stasis tank! In order to get the information vital to avoiding this future timeline, the Trill must communicate with her ancient future symbiotic self...

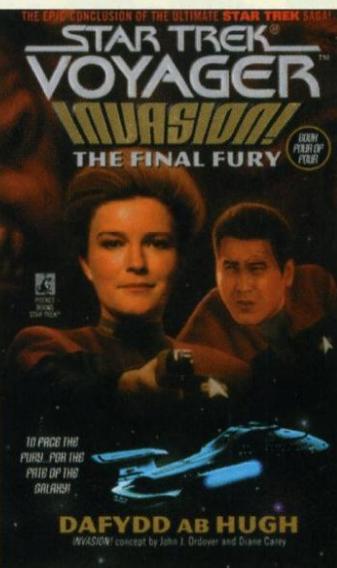
Calling Time's Enemy convoluted would be a massive understatement – it contains more brain-numbing technobabble than a Brannon Braga VOYAGER script, making even TNG's Time's Arrow seem straightforward by comparison! To try to facilitate this, there's a guest Vulcan chronodynamics expert, Professor T'Kreng, but the arrogant scientist's eventual fate might bring back unpleasant memories of Spock's Brain to some readers.

Another factor against the novel (for me, at any rate) is that it's definitely a Bashir novel. I've never entirely cared for the scrawny CMO of DS9, and here he spends most of his time fretting about the symbiont he put into stasis for five millennia. His one really decent scene happens in the infirmary as he and Dax are stalked in the darkness by a fragment of an Unclean alien.

In this case, the enemy is not so much time as over-the-top technobabble. **5**

John S Hall

VOYAGER #9 Invasion #4:
The Final Fury Dafydd ab Hugh
 Pocket Books, Out now, £4.99 (ISBN 0-671-54181-1)



Janeway and her crew locate a Federation shuttlecraft and an unusual solar system. A "cage" surrounds the sun, processing energy from a heavily-armoured artificial "moon" and a planet which houses 27 billion Furies. Janeway, Tuvok and Neelix visit the surface, posing as merchants from the starship Songbird, but the Furies' Autocrat has them imprisoned...

The Invasion! series comes to an end, and not a moment too soon. Dafydd ab Hugh's novel has some very good moments, but many tedious ones too. He has the Doctor's grumpiness down pat, as well as Kim and Paris's male bonding, but the best moment comes during Janeway, Tuvok and Neelix's imprisonment. Producing spare command badges after theirs have been ripped away by the Furies, the Talaxian chides his captain and Vulcan for taking only one!

The crew spends more time agonising over the possibility of murdering 27 billion life forms than one might expect, but it brings forth some good character moments. B'Elanna uses more Klingon oaths in The Final Fury than she has in two seasons of VOYAGER, but the ending stretches willing suspension of disbelief past breaking point.

The Final Fury ends with essays from all the authors of the Invasion! saga, who offer their thoughts on why STAR TREK is so special to them. These are easily the best- and funniest! bits of the book. **6**

John S Hall

STAR TREK Vols. 1.4/1.5
 CIC Video, 1.4 out now/1.5 9 Sept, £12.99 each
 (VHR 4304/4305)

A brush with the past, a great scientist and a lost civilisation. Stranger still, the scientist in question, Doctor Roger Corby, is not what he seems. He unveils the secret at the heart of his work on Exo III, pitching Kirk against... himself...

What Are Little Girls Made Of? has an atmosphere all its own. Claustrophobic and emotionally charged, the episode shows just what STAR TREK could do when allowed to explore the dark side of the human psyche. **7**

The Enterprise is on a routine mission to deliver supplies to the penal colony on Tantalus, but what should have been an uneventful stopover starts to get complicated when an inmate from the prison planet smuggles himself aboard...

Dagger of the Mind is an engaging enough morality play that offers up a crisply paced episode with a moral dilemma at its centre. However, Kirk's man of action persona seems a little out of place in a story that is more about states of mind than fisticuffs. **6**

The Enterprise responds to a distress call to find a planet's civilisation in a state of terminal decline and devoid of adult life. The reason soon becomes clear, but the discovery threatens Kirk and his landing party as they develop a seemingly incurable disease...

Miri, famous for being the episode that the BBC refused to run after its initial screening, rounds off this tape on a stylistic high. The plot is pretty much perfunctory, but this is more than made up for by the character interaction.

Tense stuff indeed. **8**

A troupe of actors arrive on board the Enterprise, led by the famous thespian Anton Karidian. But suspicions are soon raised about his actual identity. Could he really be the mass murderer Kodos, whose barbarism made him the most feared of dictators?...

Played out against a Shakespearean backdrop, The Conscience of the King yet again demonstrates just what made Season One of STAR TREK so enjoyable. Well scripted and charged with emotion, this episode gives a lie to Kirk always having been the two dimensional cipher that he was to later become. **7**

A scientific mission is stranded when its shuttle craft becomes marooned on Taurus II, home to some rather large and very unfriendly inhabitants. Mr Spock risks everything in a seemingly irrational bid to save his crew...

The Galileo Seven has many faults, not least of which are the hulking aliens. However, while the episode at times falters, it does offer up one of the show's classic endings which alone is worth the preceding 45 minutes.

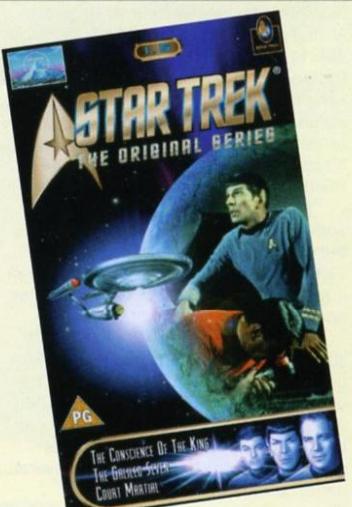
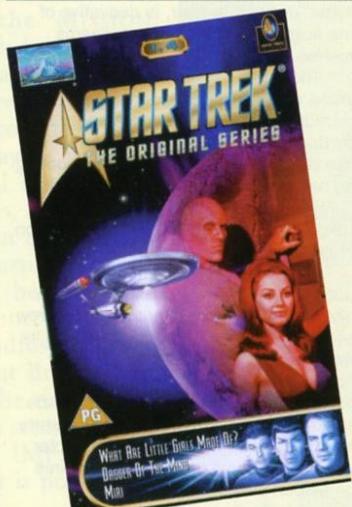
Flawed but interesting. **5**

Kirk is put on trial for negligence when one of his crew is lost during an ion storm. Records show him to have been negligent and the computer's memory of the events leading up to the death can't be wrong... or can they?...

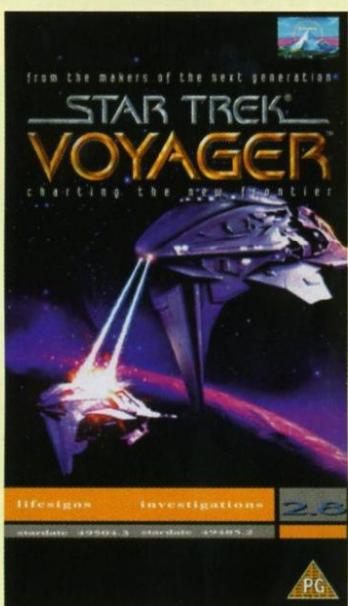
Court Martial is perhaps a little too wordy for its own good, but it does provide an opportunity to flesh out some more of Kirk's character in a manner that is both believable and dramatic.

Not a classic but still maintaining the standard set by the series to date. **6**

Anthony Clark



VOYAGER Vol 2.8
CIC Video, Out now, £12.99 (VHR 4018)



Voyager answers a distress call from a Vidlian ship carrying one critically ill female. In order to save her life, the Doctor creates a temporary holographic body for her. While Chakotay contends with an increasingly insubordinate Paris, the Doc discovers he's in love...

So far the best episodes of *VOYAGER* have been those focusing on either the Doctor or the Phage-ridden Vidians. *Lifesigns* has both, making it a sure-fire winner. Of course, there's the obligatory moralising about whether to help a member of such a troublesome race, but the primary appeal of this episode is the romance between the Doc and Denara Pel.

From a nit-picker's viewpoint, the episode overlooks suggestions that the Doc has had such feelings before (for Kes in *Projections*), while we also witness a clear abuse of the doctor/patient relationship! Ignore all that, though, and enjoy his clumsy courtship.

Meanwhile, ongoing subplots involving Paris' rebellion and crewman Jonas' conspiracy with the Kazon simmer nicely towards the boil in preparation for the next episode. **8**

Neelix launches a series of shipwide screen broadcasts to bolster the morale of the crew. He finds plenty of newsworthy items as Paris leaves to join a Talaxian trade convoy, only to be captured by the Kazon...

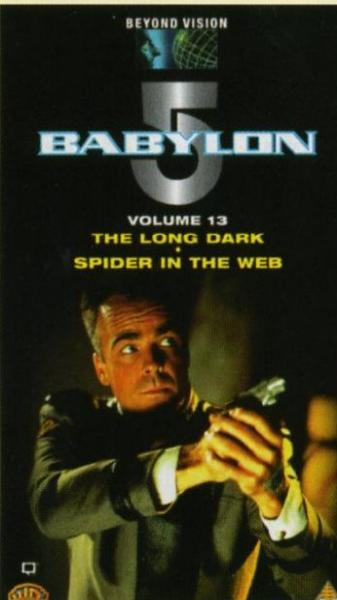
As a Neelix/Paris episode, *Investigations* is a vast improvement on *Parturition*. Their old rivalries gone, the Talaxian is actually sorry to see Paris go. The talk show is suitably appalling, capturing perfectly the awfulness of daytime TV, before Neelix embarks on some investigative journalism and uncovers Jonas' treachery.

Sadly, insufficient time is allocated to Paris' segments of the plot, so the culmination of his recent character development is not as effective as it could have been. Similarly the excellent villainess, Seska, isn't on screen for nearly long enough.

The resolution of plotlines also has the unfortunate side-effect of defusing the tension which had been recently built up among the crew. Hopefully this aspect will not be discarded completely as it has certainly livened the show up of late. **6**

Richard McGinlay

BABYLON 5 Vol 13
Beyond Vision, Out now, £12.99 (SO14394)



Babylon 5 takes on board a battered and ancient Earth ship, the Copernicus, its cargo two humans who have been frozen in stasis for over 100 years. One is dead, his organs removed without a sign of entry, but the other, a beautiful woman, has survived. A number of murders aboard the station soon follow, the cause of death the same as the Copernicus' victim. Is the woman the killer, or has the discovery of the Copernicus unleashed a terrible force?...

One of the main points of interest in *The Long Dark* is the guest appearance of Dirk Benedict who played Murdoch in *The A-Team*. Here he provides us with another 'madman' performance, but one in this instance that is convincing, and tragic as we learn about his past through his terrifying recollections of an invisible creature that has haunted him since the first moment he experienced its violent power. The story pivots around his character, as slowly Garibaldi uncovers the man's secrets.

In addition, we see another side to Doctor Franklin as he falls in love with the female survivor of the Copernicus, allowing Richard Biggs, who plays the Doctor, to flex his acting skills beyond the usual straight faced appearances.

A strong episode which offers a little more background to coming events. **8**

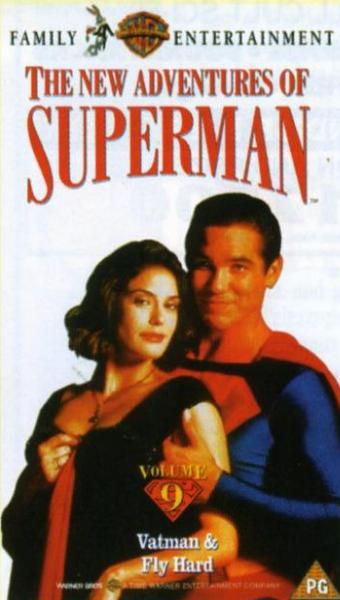
Mars colony is trying for independence from Earth Dome. Aboard Babylon 5 a violent fanatic, determined to free Mars, is killing all those who stand in his way. An encounter with telepath Talia Winters reveals the killer is actually dead. His resurrection raises questions whether his presence on the station is part of an elaborate conspiracy not to free Mars, but to cement its enslavement...

Spider in the Web examines the domestic politics of Earth Dome within the framework of an action/thriller story. We have chases, fights, cybernetic implants and intrigue, all of which make for a very watchable episode.

The concept behind the killer's motivations is quite novel, but the actor playing the part undermines the macabre element to his character by occasionally overdoing the robotic movements. The episode is somewhat clichéd, but it works very well, sitting comfortably in the Mars/Earth Dome sub-story arc. **7**

Jeff Watson

NEW ADVENTURES/SUPERMAN
Warner Bros, 26 August, £10.99 (SO14276)



A doppelganger is at large when Lex Luthor creates a clone from a lock of Superman's hair and instructs it to destroy the real Man of Steel. Meanwhile Jimmy fears that Perry White is not long for this world...

Vatman is a spin on the Bizarro character from the original comics. This version is a more successful likeness, but we enjoy amusing scenes depicting a being who has only been in the world for a few days, as he jumps onto his "dad" for a piggy-back. Later, he takes on the attitudes of a sulky teenager (an idea which would be re-used for Lois' duplicate in Season Three).

The clone also adopts aspects of the post-Doomsday Superboy, regarding Lois as a "hot babe". Cain's split-screen exchanges may look a little awkward, but otherwise he succeeds in rendering the two Supermen clearly distinguishable.

The sub-plot, in which Jimmy misinterprets Perry's mid-life crisis, is also fun thanks to a Michael J Fox style turn by Michael Landes. **7**

Terrorists seize control of the Daily Planet and hold Clark, Lois, Lex, Perry and Jack hostage. Clark has no opportunity to change into Superman without risking someone's life...

Fly Hard is the unsuitable title of this homage to *DIE HARD*, which features a pre-*VOYAGER* Robert (Chakotay) Beltran as a terrorist.

There is a constant supply of humour as the various hostages formulate different plans for escape, each of which hamper Clark's attempts to employ his powers. Landes gets an enjoyable side-bar once again (what a pity he was replaced) as he gets to be Bruce Willis, trying to find a way out of some service ducts. Tracy Scoggins is good too, as the sexually fixated Cat Grant, who returns to the office unexpectedly but completely fails to notice anything amiss.

This episode also features a monochrome flashback sequence to the days when mobsters ruled the city. In true *MOONLIGHTING* style (someone out there likes Mr Willis!) the characters in these period scenes are played by the principal cast.

A top notch episode. **8**

Richard McGinlay

THE OUTER LIMITS Vol 4
Beyond Vision, Out now, £10.99 (SO55722)



TWO BROTHERS, ONE A BRILLIANT scientist, the other a power-hungry executive, are competing for control of their late father's company. The scientist discovers what he believes to be a cure for all cell damaging diseases, which would allow an average human to live three or four times longer than normal. A conflict of interests arises when the scientist wants to share his discovery with humanity, but his brother wants to sell it to the highest bidder, and will resort to murder to achieve his aims...

Gary Kemp turns in a convincing and chilling performance as the ruthless executive, but we've seen this type of character before: *ROBOCOP* and *TOTAL RECALL* jump instantly to mind. The same criticism applies to the character of the scientist, a genius more concerned with bringing his gift to humanity than profit - cf *THE LAWNMOWER MAN*.

As these characters are established at the beginning of the story, it becomes quickly apparent that this episode has little that is original on offer. **5**

A scientist is perfecting a technology known as Nano-Robots that can repair damaged cells, perhaps bringing disease to an end. A friend, finding that he has developed a terminal cancer, immediately turns to him in the hope that his new 'cure' can save his life. The invention has not been properly tested, but his friend puts forward a convincing argument and the scientist - frustrated by the bureaucracy that is hindering his progress - agrees to operate...

The New Breed is too much like the re-make of *THE FLY*, except the scientist character of that story is split into the two main characters of this story.

The predictably catastrophic results of the experiment are made quickly apparent with an appropriate use of latex and gunge, and we are left wondering if we are going to watch anything new. Of course, the answer is no. **4**

Jeff Watson

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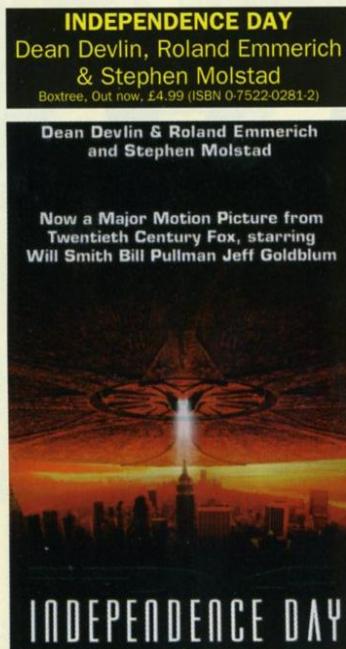
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INDEPENDENCE DAY
Dean Devlin, Roland Emmerich & Stephen Molstad
Boxtree, Out now, £4.99 (ISBN 0-7522-0281-2)

Dean Devlin & Roland Emmerich and Stephen Molstad

Now a Major Motion Picture from Twentieth Century Fox, starring Will Smith Bill Pullman Jeff Goldblum

INDEPENDENCE DAY

Television signals around the world are disrupted as unidentified objects 15 miles wide start to take position above major cities...

You surely know the plot by now, and if you've seen the film you'll sympathise with Molstad, who is disadvantaged with an assortment of less than credible characters. An electronics genius who happens to be working as a cable repairman who happens to be in the throes of divorcing the President's Press Officer...! Molstad tries fleshing out these characters but the clichés come thick and fast, not helped by the sheer number of characters who have to be established in the early pages.

Still, INDEPENDENCE Day is likely to be remembered for its incredible special effects, but the book does seize the opportunity to fill in the back story for some of the characters, who were little more than screen-fillers in the film.

And once the action does get underway with the aliens revealing their intentions, the novelisation starts to take off, and by the end the tension is gripping. **8**

INDEPENDENCE DAY UK

Speaking Volumes, Out now, £5.49 (Cat no. 5329634)

As Radio 1 broadcasts a live UFO Watch, with DJ Nicky Campbell and Patrick Moore, a strange signal is picked up which seems to emanate from the Moon. A massive spaceship is heading towards Earth, and a piece the size of the Isle of Wight breaks off and heads towards London...

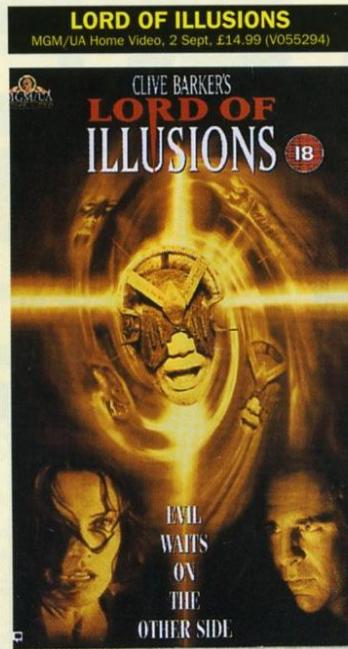
If you blinked during 'IDA' you may have missed the response from the non-US world states but Dirk Maggs, adaptor of BATMAN, SUPERMAN and JUDGE DREDD for Radio 1, has redressed the balance with this audio movie originally broadcast on Sunday, 4 August with very little fanfare.

Written in collaboration with the film's co-author Dean Devlin, events in Britain parallel the early stages of ID4 leading to the devastation of London. And once Broadcasting House is destroyed, the fun really begins...

Colin Baker, Toyah Willcox and Simon Treves star as RAF personnel caught up in the invasion, enhanced with music and effects from the film's soundtrack. New ideas abound, and herrings are trawled for those who have seen the film. Baker even gets a version of the President's morale-boosting speech!

A worthy supplement to the film, and highly recommended. **9.5**

Paul Simpson



LORD OF ILLUSIONS
MGM/UA Home Video, 2 Sept, £14.99 (V055294)

CLIVE BARKER'S LORD OF ILLUSIONS

(18)

EVIL WAITS ON THE OTHER SIDE

Sometimes the magic works, and sometimes it doesn't. Clive Barker might ponder that as he contemplates the commercial gap between his best-selling novels and his less than successful films. LORD OF ILLUSIONS opened in the States to extremely variable reviews and poor attendance, and has gone straight to video in the UK. One is almost tempted to suggest that Barker's film-making career is barking up the wrong tree...

Not that LORD OF ILLUSIONS is anywhere near as vile or awful as some critics have argued. The movie is an odd mix of *film noir* and horror story, though obviously genre expectations are a little hard to fulfil when the audience is sent spinning in a wild whirligig that resembles THE EXORCIST as it might have been rewritten by Raymond Chandler.

It also doesn't help that Scott Bakula as the lead, Harry D'Amour, delivers a performance that is slightly too soft at all the wrong moments, although, admittedly, the character - a private detective who has wondered through several of Barker's published stories as a soft-boiled dick who invariably stumbles into the occult - is hard to define.

In LORD OF ILLUSIONS D'Amour becomes a witness to the bizarre murder of a fortune teller who, years earlier, had been a member of a cult along with the magician, Swann. The two men shared a major secret that it takes D'Amour most of the movie to figure out...

Fortunately, LORD OF ILLUSIONS clues in the audience long before it does its own hero. D'Amour wastes a lot of time trying to discover what everyone else already knows, and the movie never recovers from this structural problem. LORD OF ILLUSIONS is about the thin dividing line between real and fake magic. The film dangles an ironic inversion of traditional Christian belief, but the theological jest is strictly played as a tossed-off gesture and the film gets no mileage out of blasphemy.

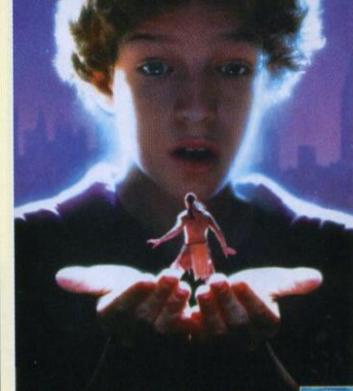
LORD OF ILLUSIONS might have been more interesting if it had had the gall to dive into the topsy-turvy cosmology that heated the monster/human schism in NIGHTBREED, but it ends up as a slightly oddball horror film that produces only a few shudders before it unloads its low-rent version of the Apocalypse. **5**

Dennis Toth

THE INDIAN IN THE CUPBOARD
CIC Video, 23 August - rental only (VHB 4226)

THE INDIAN IN THE CUPBOARD

(18)



"Enchanting. The best family entertainment choice of the year." - THE NEW YORK TIMES NEWS SERVICE

Nine year old Omri has a toy unlike any other - a three inch high native American figure, Little Bear, that he magically brings to life. Together they embark on a series of adventures - bordering on a spiritual quest that help the human boy better understand his world and the magic of his environment...

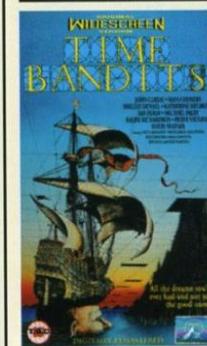
In truth the film's action is secondary to the relationship between the boy and his "living toy", convincingly played by Ryan Olson and Vincent Kartheiser respectively. The film's charms are not really that surprising when you discover that the script comes from the pen of Melissa Mathison who previously wrote ET and the director is Frank - LITTLE SHOP OF HORRORS - Oz..

The visual trickery that combines Omri and Little Bear is seamless, as you would expect from the Industrial Light and Magic stable, and you quickly forget that the tiny Indian isn't real.

Perhaps a little too sentimental for its own good, the film is nevertheless a visual tour de force that also manages to serve up the odd thrill. **7**

Anthony Clark

TIME BANDITS
CIC Video, Out now, £10.99 (VHR 2781)



When a band of dwarfish robbers materialises in his bedroom, young Kevin finds himself thrust into an outrageous jaunt through history...

A welcome re-release of the Terry Gilliam classic. This truly magical romp festooned with star cameos holds appeal for young and old alike, although some of the darker elements (spooky fortresses and strange beasts) may prove disturbing for younger children.

Meanwhile the grown-ups can savour some distinctly Pythonesque wit and decipher the underlying message that lies deep within the script... that evil covets the materialism of modern household gadgets! There's no real plot to follow, just a series of set pieces leading to a perplexing conclusion which inspires sobriety in the aftermath of such escapist mayhem. **9**

Richard McGinlay

THE ADVENTURES OF BATMAN: The Penguin/Joker's Return
Warner Home Video, Out now, £6.99 each (S014432/S014433)

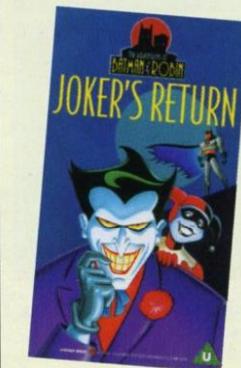


RELEASED FROM HIS JAIL SENTENCE Oswald Chesterfield Cobblepot, 5'2" and 175 pounds (alias The Penguin), claims to have reformed his villainous character. Difficult to believe, but Birds of a Feather and The Mechanic show our fish eating fiend is more sophisticated than you might have thought...

Both these episodes, particularly The Mechanic, portray the Penguin with the characteristics seen in BATMAN RETURNS. Overall the stories are fast-moving, quirky, and full of great banter, the bigger the cliché the better - cartoon characters playing humans have a certain, undefinable charm!

The animation is imaginative and sophisticated, and the villainous caricatures are comically grotesque - The Penguin's one working eye bulges from his head when he gets excited, revealing pulsating red veins. Utterly revolting! **7**

Kate Swanson



IN MAKE 'EM LAUGH THE CONDIMENT KING fires a splurge gun into a restaurant, in a one-off random attack. Batman is at first baffled by this new breed of incompetent villains, but soon discovers the culprit behind the mystery - The Joker is back in town with a new electronic device to wipe out his comedic rivals...

The vocal talents of Mark Hamill playing the Joker are incredibly impressive, while The Joker is perhaps less well animated than the Penguin volume, but how do you compete with Jack Nicholson? Gotham looks as bleak and film noirish as the comic books and the movies depict it, and the theme tune by Danny Elfman (as used in the movie) is wonderfully utilised.

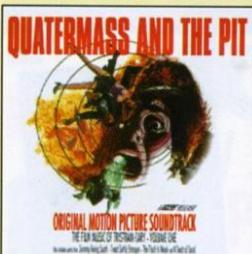
Exactly the right (short) length, for an entertaining dose of classic hero versus villain cartoon animation, these videos are just the ticket. **7**

Kate Swanson

QUATERMASS AND THE PIT

Tristram Cary

CNA, Out now, £8.95 (CNS 5009)



TAKEN FROM THE CANON OF TRISTRAM Cary, his original QUATERMASS recordings bear a strong electronic resemblance to the "musique concrete" of his early DOCTOR WHO/Dalek scores. The pulsating electronic beats may therefore be reassuringly familiar, but perhaps undermine the inherent thrill and menace that they would otherwise possess, especially on the Maelstrom track.

Away from the electronic elements, Cary's use of atonal structures and strident rhythms make for unsettling, if interesting, listening. Even the other works included here - none of which are from SF movies - jar with a collision of unfamiliar musical intervals and faltering time signatures.

As a result this is unlikely to be an album that will come to dominate your CD player, but the music's indisputable authority creates a mood that is often compelling and always imposing. **8**

THE DEVIL RIDES OUT

James Bernard

Silverscreen, Out now, £13.95 (Film CD174)



CULLED FROM A NUMBER OF HAMMER horrors - including SHE, FRANKENSTEIN CREATED WOMAN, SCARS OF DRACULA and the first two QUATERMASS - the music on this CD is specially recorded and arranged into individual suites for each film title, but complete with the authentic Hammer stamp.

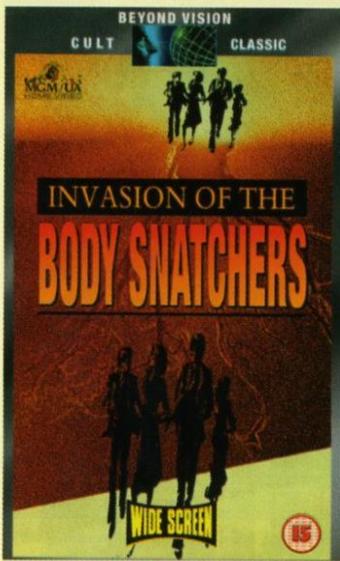
James Bernard's work is evocative stuff and liable to throw the willing listener into a demonic humour, but it goes bump in the night too many times for its own good.

The best of the music - notably from SHE and QUATERMASS - has worn the barrage of time quite well, and for lovers of the melodramatic it will appeal beyond its sometime cliché-ridden compositions. Mention should also be made of the excellent booklet that accompanies this recording. **7**

Anthony Clark

INVASION OF THE BODY SNATCHERS

Beyond Vision, Out now, £12.99 (S055134)



A small town in America is plagued by unusual happenings. Wives and husbands find their spouses are completely different in character, and friends of long standing become complete strangers...

The film's culmination is both tragic, enigmatic and well handled by director Philip Kaufman, who builds it up to a well thought out conclusion. There are possibly too many scenes of pursuit and evasion en route, but the special effects and action are suitably dramatic.

Sutherland and Adams are both convincing as the increasingly frightened central partnership, but despite their accomplishments and wide screen colour the film falls short of the original legendary black and white production.

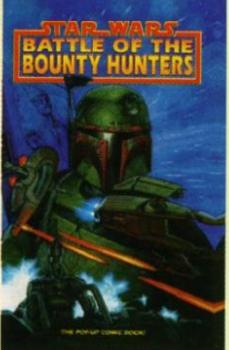
Nevertheless, a good evening's viewing. **7**

Irene Attenborough

STAR WARS Battle of the Bounty Hunters

Ryder Windham & Christopher Moeller

Boxtree, Out now, £11.99 (ISBN 0-7522-0303-7)



After leaving the cloud city of Bespin, the notorious bounty hunter Boba Fett is travelling through hyperspace to Tatooine to meet with the vile gangster Jabba the Hutt. En route, IG-88 - a rival bounty hunter - decides to challenge Fett for his cargo - Han Solo frozen in carbonite...

As impressively designed and illustrated as this pop-up comic book is, asking £12 for a graphic novel with only 12 pages is a bit steep. What 'popping up' element there is isn't much to get excited about, and where are all those push and pull tabs that make your favourite characters dance around on the page revealing hidden parts of the action?

The story line itself is sorely predictable and not very, er, pop-uppy. One for hard-core fans only. **4**

Ray Thompson.

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ERASER Starring Arnold Schwarzenegger, Vanessa Williams, Jame Caan
Director Charles Russell Screenplay Tony Puryear and Walon Green

Warner Brothers UK Release Date: 23 August Running Time: 107 minutes Cert: 15

For some people, summer is that special season for long sunny afternoons with iced drinks and natty straw hats. For others, it is the traditional time of the year for watching big Arnie blow things up on a budget busting scale.

Since Schwarzenegger is the star of ERASER, you can guess which group this movie is designed for. Not that there isn't an odd pleasure to be had from wallowing in another Schwarzenegger ode to mass destruction. The guy is good at what he does on the screen. But has anyone figured out what exactly it is that he does?

As US Marshal John Kruger, Schwarzenegger spends his time single handedly slaying every imaginable threat to Western civilization. While most US marshals merely clog the line at a Dunkin' Donut Shop, Kruger swats down jet airplanes for recreation and feeds thugs to alligators for entertainment. Which is why he is called the Eraser.

Technically, Kruger's job is to protect people on the Federal Witness Protection Programme by erasing all traces of their past identity. Mostly, he erases the folks who are out to kill them. The man is a firm believer that the best defence is a brutal offence. But even Kruger has problems with his new assignment.

Her name is Lee Cullen (Vanessa Williams), an honest secretary who has discovered that her company is preparing to illegally sell a secret weapon into the hands of some foreign arms dealers. Since the weapon in question is a handheld version of a hyper-velocity rail gun with an X-ray scope, Cullen realises that the bad guys are about to gain the hi-tech edge in a special effects fantasy movie. Kruger only has his bulging muscles, crafty wits, and indescribable accent with which to save her. Since his own organisation turns out to be thoroughly peppered with traitors, he also has to do all of the fighting on his own



Which begs an obvious question: if the guy is so limited, then why do so many of us dash out to see his films? The simple truth is that Schwarzenegger is still the best at unleashing brainless, violent fun. The man is like a roller coaster ride without brakes. You know that the results are going to be loud and bloody, but the sheer mindless decadence of the spectacle makes for compulsive viewing. Besides, how often do you see a Republican right-winger star in an action movie that tackles the Iran Contra scandal and presents an Oliver North clone as the main villain? About as often as you see the same man marry into the Kennedy family.

Schwarzenegger knows how to cover his bases on both ends, and still have time to run a movie into deficit spending. **7**
Dennis Toth

PHENOMENON

Starring John Travolta,
Kyra Sedgwick, Robert Duvall
Director Jon Turteltaub
Writer Gerald DiPego
Touchstone Pictures
UK Release Date: 30 August
Running Time: 123 minutes Cert: PG

Sometimes, sincerity is simply not enough to save a movie. PHENOMENON has enough sincerity to drown thirty other movies in baths of protracted pathos, but barely a drop of genuine emotion ever really splashes off the screen. Instead, the viewer is treated to a long haul through dry territory.

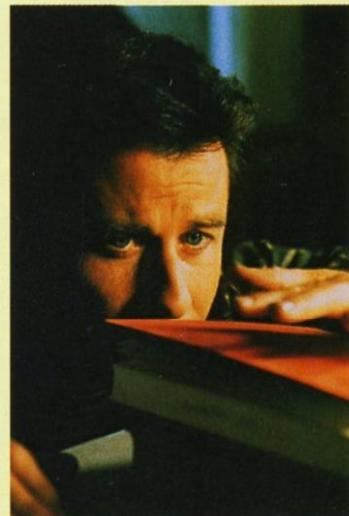
PHENOMENON promises a quirky character study framed within the world of the paranormal. What it delivers are a few stock characters and some dubious medical science, playing like a Frank Capra rewrite of an episode of THE X-FILES with John Travolta standing in for Jimmy Stewart. As such, Travolta is a pleasant enough stand-in, but did anyone really ask for a film that could be retitled 'It's A Wonderful, Feel-Good Life'?

Travolta is George Malley, an easy-going auto mechanic in Northern California who seems unusually unperturbed by the fact that his small-town existence is without any real point. Sure, he's a nice guy and his only real crisis is figuring out how to get a rabbit out of his garden, but his low stress level is imbalanced by the fact that he has no particular place to go on Saturday nights. The man can't even get a date to his own birthday party. Which is unfortunate.

When a sightless tipsy George leaves the party, he doesn't have any witnesses to the intense white light that streaks out of the sky and zaps him. The only immediate evidence he has to offer as proof for the experience is a minor headache and a nagging sense that he needs to be doing some major work.

So George starts reading every book in the library within a matter of days; learns new languages within twenty minutes; and invents enough solar panels to power half of the state. He also discovers that he can break complex codes and make inanimate objects dance in the air. In his spare time, he accurately predicts earthquakes and redesigns the combustion engine. Who knows? He may be experiencing the most productive mid-life crisis of any man in history.

But all he really wants to do is romance Lace (Kyra Sedgwick), the local artiste with two kids, a bitter >**56**



MOVIE LINES

● US BOX OFFICE takings this summer are well ahead of last year, but the lion's share was netted by just a handful of high powered, special-effects-laden genre movies. By mid-August INDEPENDENCE DAY had grossed \$260 million and climbing, TWISTER \$235 million and peaking, MISSION: IMPOSSIBLE \$175 million, THE ROCK \$130 million and THE NUTTY PROFESSOR \$115 million. But the heat waves from these movies have left other films with a bad case of the summertime blues, among them several genre offerings - ARRIVAL, ESCAPE FROM LA, THE PHANTOM, and MULTIPLICITY - all falling below the \$20 million mark, with the newly-released THE FRIGHTENERS and CHAIN REACTION threatening to do likewise.

● WITH A CURRENT TAKE of \$95 million, ERASER is viewed as Schwarzenegger's successful return from THE LAST ACTION HERO 'disaster', while John Travolta also retains his bankability status with the \$90 million made by PHENOMENON in its first six weeks.

● WARNER BROS has booked supermodel Elle Macpherson to appear as Bruce Wayne's girlfriend in BATMAN AND ROBIN (supposedly she gets jilted for the clingy charms of Uma Thurman's Poison Ivy). Warner is also forking out the \$15m Kurt Russell is demanding for the futuristic thriller SOLDIER, which is being written by David (BLADE RUNNER/12 MONKEYS) Peoples and directed by MORTAL KOMBAT's Paul Anderson.

● DENZEL WASHINGTON has agreed to a mere \$12 million for the occult murder mystery FALLEN, in which he will play a cop on the trail of a demonically possessed killer. Gregory (PRIMAL FEAR) Hoblit is slated to direct.

● DENNIS RODMAN, America's best known cross-dressing basketball star, will earn \$2 million propping up Jean-Claude Van Damme in THE COLONY, about a mysterious place where spies who know too much are detained for security reasons (production costs may rocket after the producers hear from Patrick MacGoohan's lawyers).

● **TITANIC**, the TV mini-series and not the James Cameron movie, is having production problems because of **TITANIC**, the Cameron movie and not the TV show. It seems that Cameron's special-effects demands are taking up space at most of Hollywood's FX shops, leaving the TV clone out in the cold. The movie's cost is already high enough that Paramount has joined with 20th Century Fox in producing the film along with Cameron's own company, Lightstorm Entertainment. The movie's budget is still unclear, but the original disaster is bound to have cost less (with the iceberg thrown in for free).

● **JAMES CAMERON**'s Lightstorm Entertainment is also set to embark on a \$100m, three-year project making the first film ever to feature fully computer-generated actors, or "synthespians". While other films such as **JUMANJI** and the forthcoming **THE ISLAND OF DOCTOR MOREAU** have featured digitised creatures and **STRANGE DAYS** experimented with digitised characters seen at a distance, **AVATAR**, a futuristic love story, will depict computerised photo-realistic humans. Digital Domain, the effects house also co-owned by Cameron, has hired 50 extra staff to oversee the complicated process, but the project is threatened with litigation following the success of **TOY STORY**, which had Hollywood agents aghast at the prospect of a future actorless film industry. The Screen Actors Guild is concerned that actors will lose work or be poorly paid when lending their bodies to computer scanners.

● **JAMES WOODS** will be starring in the film version of Carl Sagan's novel **CONTACT**, with Jodie Foster and Matthew McConaughey. Robert Zemeckis will direct this pre-Mars-rock saga about a radio astronomer who discovers life in outer space.

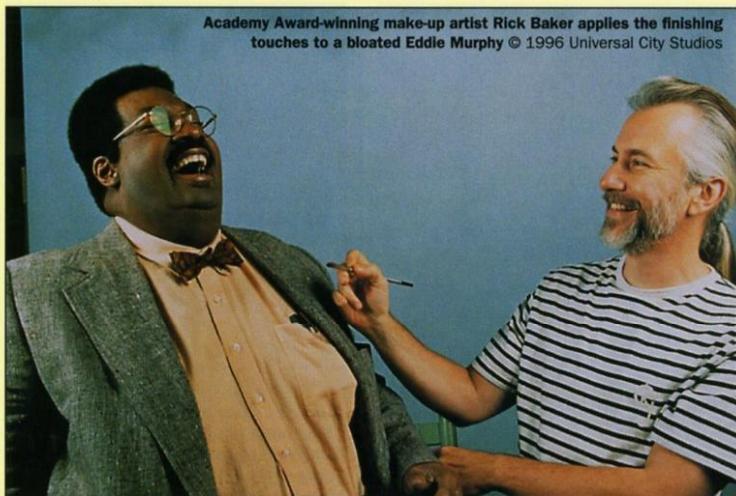
● **NEW LINE FILMS** has paid \$550,000 (of a possible \$900,000) to Tom Wheeler for a 29-page screen treatment about a space station battling the evil effects of a black hole.

● **PRODUCTION** on the next James Bond film is currently on hold while MGM awaits approval from the French government (whose national bank currently owns them) for the studio's purchase by previous owner Kirk Kerkorian and his Australian business partners. Since the last Bond opus, **GOLDENEYE**, was the biggest money maker turned out by MGM in a long while, you can be sure that nobody wants to kill the spy who lays the golden eggs, mais non?

● **THE WORLD'S FIRST** James Bond festival will be held in Ocho Rios, Jamaica, this October. Veteran actor Desmond Llewelyn (Q) and other stars from all eras of the series are expected to attend.

● **JOE'S APARTMENT**, starring **SLIDERS'** Jerry O'Connell, has crashed in America, taking only \$1.9 million gross in its first weekend. Insiders blame a lack of publicity for the movie.

● **WARNERS** have optioned the Neil Gaiman **Sandman** books for the big screen.



THE NUTTY PROFESSOR

Starring Eddie Murphy, James Coburn
Director Tom Shadyac **Screenplay David Sheffield & Barry W Blaustein and Tom Shadyac & Steve Oedekerk**
 Universal Pictures UK Releas Date: 20 September Running Time: 95 minutes Cert: 12

Eddie Murphy is determined to stretch his range. He is also determined to find a project that will salvage his fading film career. With **THE NUTTY PROFESSOR**, he has briefly succeeded in the latter. But stepping into the slap shoes of Jerry Lewis is not exactly a task designed to fulfil the former.

Not that the original **THE NUTTY PROFESSOR** was bad. Actually, it contains one of Lewis' most brilliantly sustained performances as well as some of the few good jokes of his movie career. It also offered the neat guessing game as to how much of the movie's twisted alter ego was an impersonation of Dean Martin or a personification of Lewis' own dark side. The hipster mannerisms were pure Dino, but the underlining arrogance was a quality that Lewis always managed to achieve midway through his Labour Day telethon (usually at 2:30am as he ritualistically unloaded a 30 minute diatribe against his critics).

By comparison, Murphy's approach is much smoother. As the overweight and romantically luckless Sherman Klump,

Murphy actually manages to project some ironic sense of his gentler side. But when Buddy Love emerges from Klump's experimental diet brew, Murphy unleashes the egotistical jerk that he barely kept chained in his stand-up routines. Unlike Lewis, Murphy never needed a lousy partner in order to convey a tomcat in heat.

Strangely enough, this nasty split in Murphy's own persona is the very thing that makes his **NUTTY PROFESSOR** so entertaining. Seemingly, Murphy is having a wrestling match with himself and has the warped gall to play it out in public. Regardless of the outcome of his personal



more fun to watch. **8**
Dennis Toth

that takes over the last third of the movie. Better still, if it had been made for television it might have actually been interesting (anyway, TV deals better with off-beat character studies).

But as a theatrical film, **PHENOMENON** is a long meander to nowhere. **5**



Robert Duvall and John Travolta in **PHENOMENON** © Touchstone Pictures

sparring, the wild bouts are beginning to give Murphy some of his best material in recent years.

The new **NUTTY PROFESSOR** more or less retains the slight storyline of the original. Klump is a proud but shy college professor whose enormous girth proves a hindrance in impressing the girl of his dream (Jada Pinkett). After a disastrous date, Klump turns himself into his own guinea pig as he cooks up some weird science in his chemistry lab. Suddenly, the obese teacher becomes the thin seducer as his new body gives vent to a lifetime of pent up ambitions.

Of course, all fat diets have their problems. Klump is never quite sure when the chemicals will wear off, nor which part of his body will balloon first. Likewise, he has trouble letting go of his alter ego. Buddy Love may be obnoxious, but he gets to have the fun that Klump is barely able to imagine.

Once again, Murphy plays multiple roles (including Klump's grandmother). But it is his handling of the Klump/Love dichotomy that makes the movie a comic triumph for Murphy. Though Klump's weight makes him the punch line to every imaginable fat joke, the man also has a quiet dignity that is strangely sweet and beguiling. Love is the cool cat of self-involved funk, but the film is ultimately quite sharp in observing the dubious nature of that achievement.

Which brings the whole issue back to Eddie Murphy. Is he just a nice guy who has been severely misunderstood? Or is he a shrewd screen star scrambling to pull himself out of a monumental slump by navigating a back-handed ode to the new male sensitivity? Either way, he is a lot

DREAM ON...

YOUR AT A GLANCE GUIDE TO WHAT'S ON IN SEPTEMBER...

• Listings are correct at time of going to press but changes may occur nearer to broadcast, particularly on terrestrial channels. Check your weekly guide nearer to transmission.

•SFS/C = Sci-Fi Satellite/Cable

•Where a programme/film has multiple showings on the same satellite/cable channel, only the first is listed

WEEKDAYS

00.00/13.00	RIPLEY'S BELIEVE IT OR NOT	SFC
00.00	THE INCREDIBLE HULK	SFS/C (not Mon)
02.30	ROD SERLING'S NIGHT GALLERY	SFC/S (not Mon)
03.00	FRIDAY THE 13TH: THE SERIES	SFC/S (not Mon)
03.55	QUARKS	SFC/S (not Mon)
06.00	MUTANT TEENAGE HERO TURTLES	Nickelodeon
06.30	BIKER MICE FROM MARS	Nickelodeon
07.00	SPIDER MAN	Sky One
07.30	TRAPDOOR	Sky One
08.00/16.30	CAPTAIN POWER	SFC
08.25	MM POWER RANGERS	Sky One
08.30/15.30	ADV' GALAXY RANGERS	SFC (not Sep 2/13)
08.30/16.15	AAAH!!! REAL MONSTERS	Nickelodeon
08.30/16.15	CONAN' YOUNG WARRIORS	Sky One
08.55	MY SECRET IDENTITY	SFC
09.20	SWAMP THING	SFC
09.45/15.00	JUPITER MOON	SFC
10.10	LOST IN SPACE	SFC
11.05	VOYAGE' BOTTOM OF THE SEA	SFC
11.10	MAN IN A SUITCASE	BBC2 (times vary)
12.00	SPIELBERG'S AMAZING STORIES	SFC
12.55	RIPLEY'S BELIEVE IT OR NOT	SFC
13.50	DARK SHADOWS triple bill	SFC
14.00	THE NEW AVENGERS	Bravo
15.00	LAND OF THE GIANTS	Bravo
15.30	THE INVADERS	SFC
16.00	TALES FROM THE CRYPTKEEPER	Nickelodeon (not Fri)
16.25	QUARKS	SFC
16.55	SWAMP THING	SFC
17.00/22.00	QUANTUM LEAP	Sky One
17.15	THE SIX MILLION DOLLAR MAN	SFC
18.00	THUNDERBIRDS	Bravo
18.00	SPACE CASES	Nickelodeon
18.00	BEWITCHED	UK Living
18.00/23.00	NEW ADVENTURES OF SUPERMAN	Sky One (from Sep 23)
18.10	THE BIONIC WOMAN	Sci-Fi Cable
19.00	THE SIMPSONS	Sky 2
19.00	MONKEY	Bravo
19.00	THE INCREDIBLE HULK	SFC
20.00	SPIELBERG'S AMAZING STORIES	SFC
20.00	RANDALL & HOPKIRK (DECEASED)	Bravo
22.30	TOMORROW PEOPLE (original)	SFC (not Fri)
23.00	FRIDAY THE 13TH: THE SERIES	SFC (23.05 Sep 11)
23.00	HIGHLANDER	Sky One (to Sep 21)

MONDAYS

00.00	STAR MAN	SFC
00.05	A VERY PECCULAR PRACTICE	BBC Prime
00.40	HIGHWAY TO HEAVEN	Tyne Tees
01.00	SPACE	SFC (Sep 2)
01.00	CIRCLE OF FEAR	SSFC/S (from Sep 9)
01.55	QUARKS	SFC (SFS from Sep 9)
06.00	THE MAN FROM UNCLE:	
ONE OF OUR SPIES IS MISSING	Sky Movies (Sep 9, also 17th at 14.00)	
08.05/16.35	MERLIN OF THE CRYSTAL CAVE	BBC Prime (to Sep 9)
08.25	CAPTAIN POWER	SFC (Sep 2)
08.55	MASKED RIDER	GMTV
14.00	TEK WAR: TEK LORDS	Movie Channel
16.00	THE MAN FROM UNCLE:	
THE KARATE KILLERS	Sky Movies (Sep 16)	
20.00	SIGHTINGS	Sky One
20.00	SPIELBERG'S AMAZING STORIES	SFS
21.00	PICKET FENCES	Sky One
21.00	V	Sky 2
21.00	THE OUTER LIMITS	SFS
22.00	SECRETS OF THE PARANORMAL	SFC/S
22.30	MYSTERIES, MAGIC & MIRACLES	SFC/S
23.00	FRIDAY THE 13TH: THE SERIES	SFS
23.10	WAR OF THE WORLDS	Carlton

TUESDAYS

08.05/16.35	RETURN OF THE PSAMMEAD	BBC Prime
09.00	DOCTOR WHO	BBC Prime
13.35	HIGHWAY TO HEAVEN	Anglia
14.00	THE MAN FROM UNCLE;	
THE SPY WITH MY FACE	Sky Movies (Sep 10)	
18.00	THE AVENGERS	Channel 4
20.00	SPIELBERG'S AMAZING STORIES	SFS
20.00	STAR MAN	SFC (from Sep 10)
20.00	SLIDERS	Sky 2
20.00	THE BEAST pt 2	Sky One (Sep 10)
20.00	DREAMLAND pt 1	Sky One (Sep 24)
20.30	GOODNIGHT SWEETHEART	BBC1 (not Scotland)
21.00	STAR MAN	SFS (Sep 10)
21.30	OUT OF THIS WORLD	BBC1
22.00	THE NEW EDGE	SFS/C (from Sep 10)
22.30	COMICANA	SFS (Sep 10)
22.30	C/NET	SFS/C (from Sep 17)
23.00	FRIDAY THE 13TH: THE SERIES	SFS

WEDNESDAYS

14.20	HIGHWAY TO HEAVEN	Grampian, Scottish
16.40	ARE YOU AFRAID OF THE DARK?	CITV
19.00	DEPARTMENT S	Bravo
20.00	TEK WAR: THE SERIES	Sky 2
20.00	SPIELBERG'S AMAZING STORIES	SFS
21.00	THE OUTER LIMITS (new)	Sky One
21.00	CAPTAIN POWER: LEGEND BEGINS	SFS/C (Sep 11)
21.00	FROM THE DEAD OF NIGHT pt 1	Sky 2 (Sep 25)
22.00	ALIEN NATION: DARK HORIZON	Movie Channel (Sep 18)
22.00	AMERICAN GOTHIC	Channel 4
22.40	THE MAKING OF SIGHTINGS	SFS/C (Sep 11)
22.55	BUZZ BYTES	SFS/C (Sep 11)
23.05	FRIDAY THE 13TH: THE SERIES	SFS (23.00 from Sep 18)

THURSDAYS

06.00	THE MAN FROM UNCLE:	
14.00	THE SPY IN THE GREEN HAT	Sky Movies (Sep 12)
18.00	THE MAN FROM UNCLE	Sky Movies (Sep 12)
19.00	ERIE INDIANNA	Channel 4
20.00	MYSTERIES, MAGIC & MIRACLES	Carlton Select
21.30 (prov)	GOODNIGHT SWEETHEART	BBC1
21.30	THE X-FILES (Anasazi Sep 5, Season Three Sep 1)	SFS
22.25	ROBOTECH	SFC
23.00	SCI-FI BUZZ SPECIAL: TREK	SFC (Sep 19)
	NORTHERN EXPOSURE	Channel 4

FRIDAYS

14.00/22.00	STAR TREK: GENERATIONS	Sky Movies (Sep 6)
14.20	HIGHWAY TO HEAVEN	Scottish TV
16.15	I SPY RETURN	Sky Movies (Sep 20)
17.00	ANCIENT MYSTERIES: CAMELOT	History (Sep 20)
16.40	ADVENTURES OF JONNY QUEST	BBC1 (from Sep 20 - time provisional)
18.00	TEK WAR: TEK LAB	The Movie Channel (Sep 6)
18.00	THE REN & STIMPY SHOW	Nickelodeon
19.00	MYSTERIES, MAGIC & MIRACLES	SFC
20.00	NOWHERE MAN	Sky 2
20.00	TIME TUNNEL	Bravo
21.00	HAMMER HOUSE OF HORROR	Bravo
22.30	INDEPENDENCE DAY SPECIAL	Sci-Fi (Sep 6)
23.15	THE MAGIC & MYSTERY SHOW	Channel, Meridian

SATURDAYS

00.00	MYSTERIES AND OTHER WONDERS	Sky One
00.00	THE INCREDIBLE HULK	SFC (not Sep 14)
01.00	FRIDAY 13TH: THE SERIES (3 eps)	SFS/C (Sep 14)
02.30	ROD SERLING'S NIGHT GALLERY	SFS/C (Sep 7)
02.30/23.00	SLUDGE HAMMER	Paramount
03.00	FRIDAY THE 13TH: THE SERIES	SFS/C (Sep 7)
07.00	REAL MONSTERS double bill	Nickelodeon (Sep 2)
08.00	TALES' CRYPTKEEPER double bill	Nickelodeon (Sep 2)
08.00	G-FORCE	Sci-Fi Cable
08.00	POWER RANGERS	Sky One
08.25	ROBOTECH	Sci-Fi Cable
08.30	MARVEL ACTION HOUR	BBC1 (to Sep 14)
08.30	NEW ADVENTURES OF SUPERMAN	BBC (from Sep 21)
08.30	X-MEN	Sky One
08.50	GALAXY RANGERS	SFC (from Sep 14)
08.55	MASKED RIDER	GMTV
08.55	SPACE ANGEL	SFC (Sep 7)
09.00	CONAN' YOUNG WARRIOR	Sky One
09.00	RETURN' PLANET OF THE APES	SFC
09.00	RETURN' OF THE PSAMMEAD	BBC Prime
09.10	BIONIC SIX	SFC (from Sep 14, 09.15 from Sep 21)
09.25	ADVENTURES' GALAXY RANGERS	SFC (to Sep 7)
09.25	MERLIN OF THE CRYSTAL CAVE	BBC Prime (to Sep 14)
09.25	CITV (includes BATMAN: THE ANIMATED SERIES, ANIMANIACS)	
09.30	ARE YOU AFRAID OF THE DARK?	ITV
09.50	SPIDER MAN	Sky One
10.00	SPACE ACADEMY	Sci-Fi Cable (Sep 7)
10.00	THE WEB	SFC (from Sep 14)
10.15	SUPERHUMAN SAMURAI SQUAD	Sky One
10.15	ARK II	Sci-Fi Cable (Sep 7)
10.30	DOCTOR WHO	BBC Prime
10.40	STONE PROTECTORS	Sky One
10.40	CHILDREN OF THE DOG STAR	SFC (Sep 7)
10.50	C/NET	SFC (from Sep 21)
11.00	IRON MAN	Sky One
11.15	THE NEW EDGE	SFC (from Sep 14)
11.30	REN & STIMPY	Nickelodeon (from Sep 7)
11.30	INSIDE SPACE	SFC (11.40 from Sep 14)
12.00	THE MAN FROM UNCLE:	
12.00	ONE SPY TOO MANY	Sky Movies (Sep 7)
12.00	LOST IN SPACE	SFC
12.55	VOYAGE' BOTTOM OF THE SEA	SFC
13.00	MYSTERIES, MAGIC & MIRACLES	SFC
13.10	THUNDER IN PARADISE	Tyne Tees, Yorkshire
13.50	BUZZ BYTES	Sci-Fi Cable
14.00	NEW AVENGERS	Bravo
14.10	THUNDER IN PARADISE	LWT
14.30	HERCULES: LEGENDARY JOURNEYS	Sky One
14.45	SEAQUEST DSV	Westcountry
14.45	AIRWOLF	Granada, UTV
14.55	AIRWOLF	Anglia, Channel, Meridian
14.55	HIGHWAY TO HEAVEN	Scottish
14.55	THUNDER IN PARADISE	Border
14.55	ROBOCOP	UTV
15.00	THUNDER IN PARADISE	LWT
15.00	LAND OF THE GIANTS	Bravo
15.00	AIRWOLF	Granada
15.00	AIRWOLF	Tyne Tees, Border, Yorkshire, Scottish, Westcountry,
15.50	ROBOCOP	LWT, UTV
16.30	RAY BRADBURY THEATRE	SFC (from Sep 14)
17.00	THE INCREDIBLE HULK (5 eps)	SFC (Sep 14)
17.00	GALACTICA 80 (5 eps)	SFC (Sep 28)
17.00	YOUNG INDIANA JONES	Sky One
17.00	TALES FROM THE CRYPTKEEPER	Nickelodeon (from Sep 7)
17.20	SEAQUEST 2032/IV	
18.00	DOCTOR WHO	BBC Prime
18.00	TEK WAR: TEK JUSTICE	Movie Channel (Sep 7)
18.00	DUE SOUTH	BBC1 (time varies)
19.00	EARTH 2	Sky 2
19.00	BEAUTY AND THE BEAST	Paramount
19.00	RANDALL & HOPKIRK (DECEASED)	Bravo
21.00	MONSTERS	Paramount
21.00	KINDRED: THE EMBRACED	Sky 2 (from Sep 14)
21.25	BUZZ BYTES	SFC (Sep 21)
21.30	THE WORLD OF HAMMER	SFC (from Sep 14)
21.30	TALES FROM THE CRYPT	Sky 2 (from Sep 21)

23.00 TALES FROM THE CRYPT

23.30 FOREVER KNIGHT

23.30 WORLD OF HAMMER

Sky 2 (from Sep 14)

Sky One

SFC (Sep 7)

SFS

SFC (from Sep 8)

SFC

SFC

SFC (from Sep 8)

SFC

SFC

Marcus Berkmann

Go Vest, Young Man...

"Hooray for Hollywood!"

goes the song, and it's no coincidence that all the people writing, playing, singing and filming that song happened to be in Hollywood at the time. For telefantasy fans, though, Hollywood is a necessary evil, the place where all the programmes and, crucially, the decisions get made. Over here in Britain we're entirely peripheral to the process: we can watch and comment and sneer and sob, but we've got absolutely no power to affect the outcome at all. It's strange to think that a vital part of our lives depends on the whim of a few men in suits several thousand miles away. "Hey guys, you want DOCTOR WHO?" Yeah! Yeah! "Well it's our decision, and we'll let you know when we've made it."

The only opinions that count are American because the only ratings that count are American. For all the money Hollywood makes through exporting its wares around the world, it's the domestic market that calls the shots. Oh sure, if a show we like is cancelled, we can hoick ourselves onto the Internet and vent our spleens along with everyone else. But American networks are wise to the ways of telefantasy fans these days. They know that we are no more than a highly vocal minority. It's the majority who count. Fat guys in vests in Milwaukee are their real target audience, which is why US television is in such a godawful mess.



The latest talk is of the new shows for the 1996/7 season, which British buyers went over to look at a couple of months ago. It's an annual junket: the buyers pour off planes, hit the hotel minibar and then spend days watching pilots of flaccid sitcoms, cheesy cop shows and blatant rip-offs of THE X-FILES. Every year there's a particular show that everyone wants, so a bidding war erupts. Last year the hot tip was MURDER ONE; this year it's MILLENNIUM, the new Chris Carter thing. Not because they thought it was so much better than anything else, but because it's the new Chris Carter thing, and Mr Carter, for obvious Scully/Mulder-related reasons, is flavour of the month. Eventually it was ITV who stumped up the cash, which may turn out to be a stroke of genius or a balls-up of cosmic proportions. That's presumably the fun of it: at this stage, no-one knows.

This year, though, buyers were more jittery than ever before. Of last year's 42 new shows, 35 have already been cancelled. The surefire hit of the year, MURDER ONE, was an enormous ratings flop. Brilliant, ingenious and

innovative it may have been, but only we in the UK noticed. In the US the reviews were as lukewarm as the ratings, and the show survived by the skin of its teeth. The second series will be more conventional and less interesting, not least because its star, Daniel Benzali, has been replaced for not being "likeable" enough. A genuinely great series has been happily sabotaged because it turned out to be a bit too entertaining for Fat Guy in Milwaukee. Shades of STAR TREK in 1969, and bad news for the disenfranchised British audience who took MURDER ONE to their hearts.

Trouble is, American TV is running scared. Politicians are now blaming the tube for most of society's evils - no doubt to distract attention away from their own nefarious activities - and Hollywood has responded with a roster of the most anodyne and gutless new shows in living memory. Everything this year is a sitcom, most of them espousing 'family values' where once they'd have tried to make you laugh. The few new dramas are, by all accounts, a dull lot. After the MURDER ONE fiasco, innovation has become a dirty word. Instead executives are looking around, seeing the success of THE X-FILES and saying, "Yes, we'll have one of those."

And of course there's absolutely bugger all we can do about it. DOCTOR WHO made little sense to the Fat Guys In Vests, so I think we all know what will happen there. Instead thousands of hours of programming vaguely reminiscent of THE X-FILES (but not as good) will pour from the studios, whether we like it or not. By this time next year we'll be so bored with aliens, the supernatural and shadowy government conspiracies that another new cop show may seem quite exciting by comparison. We might voluntarily watch a hospital show. All right, that might be pushing it, but you know what I mean.

In the circumstances Warner's continuing support of BABYLON 5 represents, well, our last best hope for victory. Otherwise, the truth is out there, in one form or another, on every channel, three times a day, for some years to come. ■

DREAMWATCH 26 (OCTOBER 1996), PUBLISHED 26 SEPTEMBER, £2.50

BABYLON 5 WORLD EXCLUSIVE!

We conclude our episode guide to Season Three with the first published guide to ALL five episodes yet to air in the US, PLUS... ANDREW ROBINSON (DS9), ED WASSER (B5), NATASHA HENSTRIDGE (SPECIES) interviewed, SPACE: ABOVE AND BEYOND cast interviews, New US season preview, DAY OF THE TRIFFIDS, RED DWARF VII, Giant David and Gillian pullout poster... & MUCH, MUCH MORE!

•CLASSIFIEDS•CLASSIFIEDS•

PENPALS

M/F PENPALS 20+ WANTED: Into X-Files, Babylon 5, DS9. Write to: Mandy Pepper, 9 Mountfield Place, Fenton, S-O-T, Staffordshire, ST4 2XD.

PENPALS ANY AGE, SEX, RACE: Into Science Fiction (Trek, X-Files, Films), Video, Satellite. Write to: Jeff, 32 Bevin Crescent, Outwood, Wakefield, West Yorkshire, WF1 3ER.

X-FILES FAN seeks any penpals anywhere. Also Babylon 5. Write to: Caroline Huwsdale, 5 Lineacres, Luton, Bedfordshire, LU4 9XP.

"BRUNETTE SCULLY" seeking "sensitive Mulder" penpal, to discuss X-Files, other TV. Write to: Kelly, 206 Lower Braniel Road, BT5 7NH, Northern Ireland.

AMERICAN PENPALS 16-21 WANTED All those into X-Files, Quantum Leap, Superman. Write to: Angela, 77 Unity Way, Talke, Stoke-on-Trent, Staffordshire, ST7 1RU.

X-PHILE SEEKS M/F PENPAL 14-15 especially into Babylon 5. Write to: Jonathon Palmer, 62 Glenburn Road, Dunmurry, Belfast, Northern Ireland BT17 9AN.

X-PHILE (19) SEEKS M/F PENPALS from UK/USA. Write to: Karen Hunter, 67 Tynedale Drive, Cowpen Estate, Blyth, Northumberland, ME24 4DW

AMERICAN DOCTOR WHO/TREK FAN desires penpals to trade video cuttings write: Will Valentino, Box 20354, Philadelphia, PA 19137, USA.

MALE (20) SEEKS PENPALS (16+) into Sci-Fi. Write to: Paul Anthony Kelly, 136 Malpas Road, Newport, South Wales NP9 5PL.



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DreamWatch 26 Deadline: 6 September

1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
16	17	18
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22	23	24
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WHO'S BACK, Meet Doctors, companions, more! London, Osterley Hotel, (A4), 15/9/96. Newcastle-upon-Tyne, Swallow Imperial Hotel, 16/11/96. Tickets £15 adults/£12 children, Vortex Events, PO Box, 5218, Birmingham B8 3EZ. Updates on 0121 328 1966.

FANCLUBS

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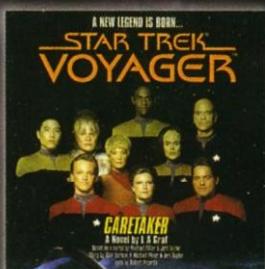
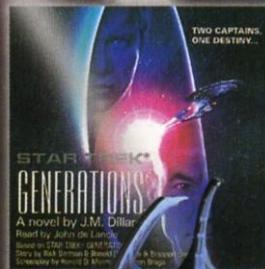
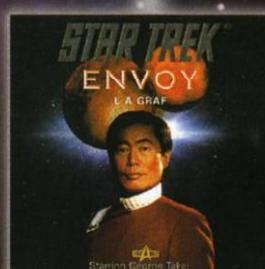
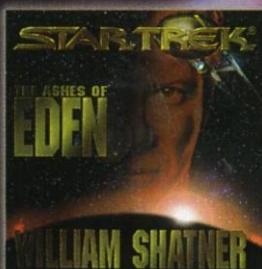
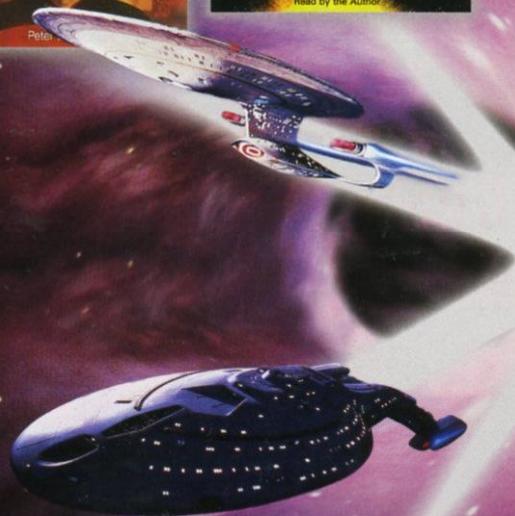
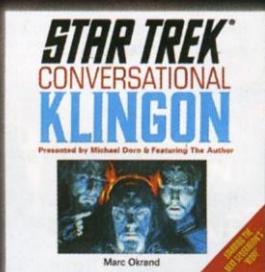
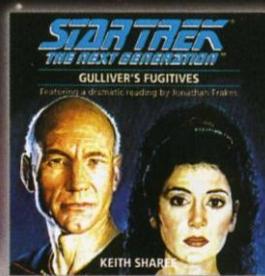
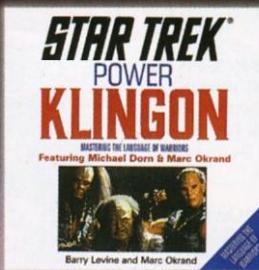
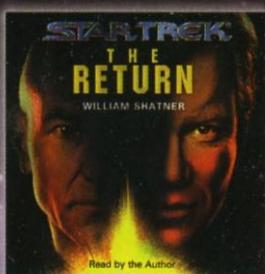
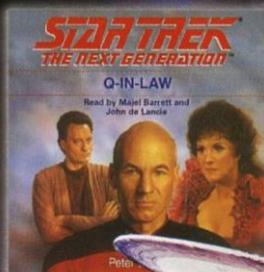
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